

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Thirteenth Year—Number Eight.

CHICAGO, JULY 1, 1922.

One Dollar a Year—Ten Cents a Copy.

BUSINESS QUESTIONS COME BEFORE BUILDERS

MEETING IS WELL ATTENDED

Organ Builders' Association Devotes
Two Days to Discussions—Thirty-
Eight at Banquet—Officers
Re-Elected.

Definite efforts to improve conditions surrounding organ manufacture marked the annual meeting of the Organ Builders' Association of America, held on June 6 and 7 at the Hotel Commodore in New York City. The meeting was marked by a number of interesting discussions of trade topics. The attendance was large. Twenty members were represented and several of the firms in the association exhibited their interest by sending more than one representative. In the assemblage were noted the faces of men prominent in the organ business who had never before attended a meeting of the association. The representation from the West was smaller than last year, as was expected in view of the distance from western points to New York.

Subjects which were debated at the sessions included competition from foreign manufacturers, who employ cheap labor; the question of many so-called "organ architects," who receive remuneration from churches without rendering an equivalent to their employers, and cause organs to cost more to the makers and thus to purchasers; and the uniform contract. As to the last-named question, it was found that an increasing number of builders are using the provisions of the contract draft in large part and it was pointed out that a long step forward had been taken in convincing a majority of the builders of the benefit in utilizing the draft as a basis for all contracts.

A spirit of good fellowship prevailed throughout the sessions and culminated at the banquet Tuesday evening in the Hotel McAlpin, at which thirty-eight sat down to dinner.

The choice of officers resulted in the re-election of the following:

President—M. P. Möller, Hagerstown, Md.

Vice President—Charles C. Kilgen, St. Louis, Mo.

Secretary—S. E. Gruenstein, Chicago.

Treasurer—Farny R. Wurlitzer, North Tonawanda, N. Y.

The following directors, to serve with the officers, were also chosen: John T. Austin, Ernest M. Skinner, Adolph Wangerin, David Marr, C. B. Floyd, Henry Holtkamp and E. H. Anderton.

Following are the minutes of the proceedings in part:

The fourth annual meeting of the Organ Builders' Association of America was called to order by President M. P. Möller in the parlor of the east ballroom of the Hotel Commodore, New York City, at 10:15 a. m. on June 6, 1922. The roll call showed that representatives were present from twenty of the list of members.

The president's report was read, setting forth the work done in the last year and making valuable recommendations for the consideration of the convention. The next business was the reading of the report of the secretary.

On motion of E. H. Anderton it was voted to receive the two reports, place them on file and have them published and copies sent to all members of the association.

The report of the treasurer was read and on motion of John Spencer Camp was received and filed.

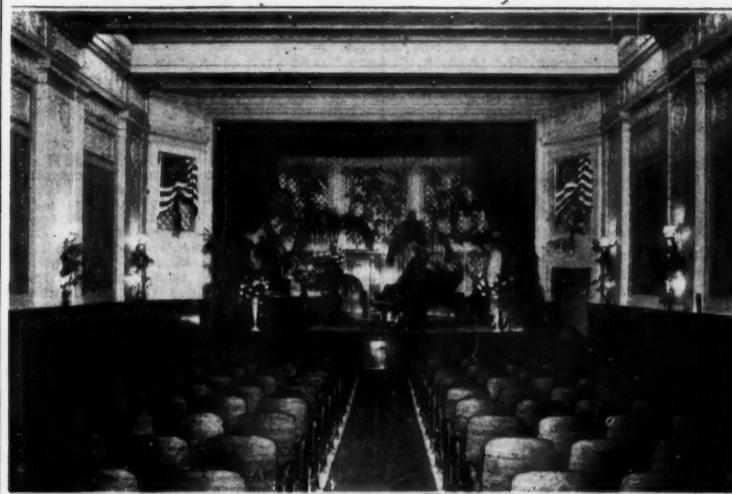
There was extended discussion of the recommendations of the treasurer and of the secretary as to the dues and as to the appropriation for the ensuing year to the Music Industries Chamber of Commerce. Among those taking part in this discussion were Messrs. John Spencer Camp, E. H. Anderton and M. P. Möller. David Marr moved that the dues for the year remain as they are and among the speakers on this motion were Messrs. Beyer, Holtkamp, Camp, Marr and Floyd. The motion was adopted by a unanimous vote.

Recess for luncheon was then taken.

The afternoon session was called to

[Continued on page 15.]

KIMBALL HALL, CONVENTION HEADQUARTERS.



FOUR-MANUAL FOR DAYTON

National Cash Register Company to Install Large Estey Organ.

The National Cash Register Company of Dayton, Ohio, has always been noted for its welfare work and probably more has been done through this department for the physical, social and mental betterment of employees than in any other factory in the country. Much of this work, and especially that along recreational and educational lines, centers in what is called the N. C. R. Schoolhouse, where entertainments, concerts, lectures and moving pictures are given nearly every day excepting Sunday. A new and larger auditorium is now being erected, to seat over 3,000, and in it will be installed a large four-manual organ to be built by the Estey Company. Complete specifications will appear in the August issue. The organ was planned by W. E. Haskell, with the assistance of Henry A. Ditzel, organist of the First Lutheran Church of Dayton. The contract was placed through S. Dwight Smith of the Pittsburgh office of the Estey factory.

CHIME MAKERS BUILDING

Kohler-Liebich Company Has New Plant Under Construction.

In order to take care of the increasing demand for Liberty chime products, the Kohler-Liebich Company of Chicago, Inc., has under construction a new factory, which it will occupy in the near future. The plans call for two floors, providing for additional stories later. The main floor will house the heavier machinery, while the upper floor is to be used for assembling and final finishing.

An adjoining building, also in course of construction, will have the heating plant for the entire premises on the ground floor, with offices and showrooms on the upper floor.

The equipment will consist of the most modern machinery, adaptable for the scientific construction of their products.

Mr. Liebich, who is now on the Pacific coast, reports business constantly improving in all western territory.

A newly added product will be the Liberty tubular tower chimes.

Cleveland Opening in September.

The large Skinner organ in the Municipal Auditorium at Cleveland has been completed, but the formal opening has been postponed until September, because of the arrival of hot weather. Edwin Arthur Kraft, F. A. G. O., the well-known Cleveland recital organist, has been engaged to give the dedicatory recital on this magnificent instrument.

FINE PROGRAM READY FOR N. A. O. CONVENTION

CHICAGO WILL BE THE HOST

Recitals by Eddy, Farnam and Others Aug. 1 to 4—Trip to Ravinia Park—First Meeting Held in the Central West.

Preparations are being completed rapidly for the fifteenth annual convention of the National Association of Organists, which will be held in Chicago from July 31 to Aug. 4. Organists from all parts of the country are coming, as indicated by the reservations already made, and Canada will also be represented, not only on the program but in the audiences.

This will be the first convention of the association as far west as Chicago—in fact, it will be the first great meeting of organists ever held in Chicago—and this adds to the interest in the events that are scheduled. In addition to the delegations from the East there will undoubtedly be a larger attendance from the western and central states than would be drawn to any meeting place in the East. Chicago organists expect to extend a hearty welcome to their guests and, to supplement the feast of recitals and papers on organ subjects, there will be entertainment features of interest.

The opening of the convention is set for the evening of July 31, when there will be an informal "get-together" reception in the parlors of the Auditorium hotel, which is the official hotel for the convention. The business of the convention will begin Tuesday morning, Aug. 1, in Kimball Hall, where all sessions are to be held. Kimball Hall is a beautiful assembly hall on the second floor of the seventeen-story Kimball building, at Wabash avenue and Jackson boulevard. It is known as one of the prominent concert halls of the city. The hall contains a large three-manual and echo Kimball organ, which has received the praise of the foremost organists. The Kimball building is a block from the shopping center in

TO REBUILD FAMOUS ORGAN

Austin to Reconstruct the Cincinnati Music Hall Instrument.

The famous organ in the Cincinnati Music Hall is to be rebuilt by the Austin Company at a cost of \$50,000 and thus will be restored to a condition in which it will again rank as one of the great organs in the country. The contract was closed late in June, Calvin Brown of Chicago representing the Austin Company. John A. Bell of Pittsburgh drew up the specification for the reconstruction.

A three-manual Austin organ is to be installed in the Seventh Presbyterian Church at Cincinnati. The Windsor Park Presbyterian Church, Chicago, and Messiah Lutheran Church, Detroit, are to have two-manual Austin instruments.

Receives Degree; Plays Program.

Charles A. H. Pearson, the Pittsburgh organist, received the degree of Master of Arts from Carnegie Institute of Technology in June, and on Sunday evening, May 28, gave a splendid program under the auspices of the department of music of the institute at Carnegie Music Hall. His program was as follows: Allegro from Sixth Symphony, Widor; Pastorale in A major, Guilmant; "L'Organo Primitivo," Yon; Sonata, "The Ninety-Fourth Psalm," Reubke; "The Brook," Dethier; Chorale Prelude, "Wachet Auf," and Toccata in F major, Bach; "Benedictus," Reger; "Grand Choeur Dialogue," Gigout. In choosing his program Mr. Pearson had in mind several things, one of them being to play only real organ music and another to play an ideal program of masterpieces arranged in a manner to keep up the interest of an average audience of music-lovers. He had a large audience and it proved most attentive and appreciative. Mr. Pearson has begun his fourth year as assistant to Dr. Charles Heinroth at the Third Presbyterian Church, and is also organist and director at the Second U. P. Church of Wilkinsburg.

INFORMATION BUREAU

The Diapason will conduct an information bureau for visitors to the convention of the National Association of Organists, and its services are available both before and after the convention. Travel information, railroad schedules, information concerning the city, hotels, etc., will be furnished promptly. Readers may address this office or call at 1507 Kimball Building, Chicago.



KIMBALL BUILDING.

State street and a block from Michigan avenue, the famous boulevard on the lake front. It is on Jackson boulevard, the automobile entrance to the city from all points west. The building is in the center of the musical district and one block from the Adams street elevated station, from which trains may be taken to all parts of the city. It is only half a block from the terminal of the North Shore electric line, operating fast trains to Milwaukee and other points.

The program as tentatively arranged

provides for registration of members Tuesday morning and addresses of welcome, including one by William Hale Thompson, mayor of Chicago. A business meeting will follow.

The first recital of the convention will be played in the afternoon at 3:30 on the new four-manual Austin organ in the famous St. James' Episcopal Church, on the near north side, by Clarence Eddy. It is appropriate that the program of organ music should be opened by the dean of organists, who is a resident of Chicago and has made the city famous as an organ center through his long residence here. Mr. Eddy's name is so well known that it is not necessary to dwell upon it.

Tuesday evening Lynnwood Farman, the famous organist, now of the Church of the Holy Communion, in New York, and a man acclaimed as a virtuoso on two continents, will give a recital on the large four-manual Skinner organ in the Fourth Presbyterian Church, only a few blocks from St. James'. This church is rated as the finest example of ecclesiastical architecture in Chicago.

Wednesday morning there will be a conference in Kimball Hall, with a paper by Dr. P. C. Lutkin, dean of Northwestern University School of Music, a man famous as a teacher, conductor, organist, composer and hymnologist. After Dr. Lutkin's paper there will be one by Felix Borowski, president of the Chicago Musical College. Mr. Borowski is known to organists generally through his compositions and ranks as one of the outstanding musicians of this country.

Wednesday afternoon there will be a unique recital at Medinah Temple, on the north side. The two consoles of the ninety-two-stop Austin organ will be used in the performance of a new work written for the occasion by Pietro A. Yon. The performers will be Henry S. Fry and Rollo F. Maitland of Philadelphia. Those men and the composer are so well known that it is needless to say that this should be a history-making recital. Medinah Temple is an auditorium seating 6,000 people and the organ is the largest in the city except for the one in the Auditorium.

The same evening Dr. Ernest MacMillan of Toronto will give a recital in Kimball Hall. Dr. MacMillan is one of the leading organists of the dominion and a man who has won great fame in his country. He comes as a representative of the Canadian College of Organists.

Thursday morning at Kimball Hall an address will be delivered by John Alden Carpenter, the well-known Chicago composer, who is ranked among the foremost of his day in this country. After Mr. Carpenter's paper there will be a special program and "movie" performance at the Chicago Theater. This theater is the largest and one of the newest of the Chicago picture theaters and has a large four-manual Wurlitzer organ, which has attracted wide attention. Jesse Crawford, organist of the Chicago, and one of the highest salaried theater organists in this country, will preside at the console.

Early in the afternoon the convention guests will depart in automobiles for Ravinia Park, where a special opera performance in their honor will be given in the evening. Luncheon will be had at the park. Ravinia is twenty-three miles north of the city's center on Sheridan Road, and the visitors will be taken on the beautiful drive over the boulevards, through Lincoln Park, the north shore residence district, Evanston and other north shore suburbs to the ideal spot created at Ravinia.

On Friday, the closing day of the convention, the forenoon will be devoted to business sessions and election of officers. In the afternoon there will be an unusually interesting lecture by Dr. Paul Sabine, the acoustical specialist connected with the famous Riverbank Laboratories conducted by Colonel George Fabyan at Geneva, Ill. At 4 o'clock there will be a recital by Clarence Albert Tufts of Los Angeles, one of the most prominent organists of the Pacific coast and

a performer of great brilliancy. The final event is to be a banquet on Friday evening.

One of the features of the program this year is that it leaves a part of each afternoon free for those in attendance to devote to rest, recreation and sight-seeing.

Many of those who will come from the East are planning to make the convention a part of their vacation outing and will go west and north from Chicago to complete their holiday. The low vacation rates, which are down to a pre-war basis, make this a tempting opportunity. Those who plan tours will find excellent service on the railroads to Colorado, to the Pacific coast and to the northern lake region and woods of Michigan and Wisconsin.

The Burlington road, as well as the Northwestern and St. Paul, offer excellent and fast service to the scenic wonders of Colorado. This trip can be made in one day. To the north Pacific coast the St. Paul offers fine trains, passing over the line which is electrified for 650 miles through the mountains. The Burlington and the Northwestern also offer routes to the coast both through Colorado and by way of the northern route. For anyone desirous of making a short trip and wishing to see the woods of Wisconsin and the lake region, palatial trains leave every evening for all points in that territory over the Northwestern, with equipment of the finest kind, and reach their destination early the next morning.

GEORGE FISCHER.



New York Music Publisher Honored by National Body of Publishers in Being Re-elected Its President.

The Auditorium Hotel, Chicago, has been selected as the headquarters of the Chicago convention. The Auditorium is three blocks from Kimball Hall, the convention meeting-place. Reservations may be made through Miss Florence Hodge, 6 Scott street, Chicago, chairman of the hotel committee. Make your reservations early and avoid disappointment.

Send for This Booklet

If you are coming to Chicago for the convention of the National Association of Organists and are not familiar with the city, you may obtain a copy of a valuable illustrated booklet on Chicago by sending a postal card request to The Diapason. There is no charge for this. The booklet contains pictures of interesting scenes in the city, lists of the hotels, principal attractions, etc., and a map of the downtown district. All that is necessary is to address card to 1507 Kimball Building, Chicago. Write on it, "Send Chicago booklet" and give name and address plainly.

CLASSIFIED ADVERTISEMENTS

FOR SALE—ORGANS, ETC.

FOR SALE—USED TWO-MANUAL, concave, radiating pedal, tubular-pneumatic nine-stop Möller pipe organ, built in 1913. Has semi-automatic player, blower, fifty rolls and cabinet for same. Organ is in perfect condition. Has been used in private residence. Suitable for small church, motion picture house or residence. Fine flute and vox humana stops. Also for sale one set of gemshorn pipes. MRS. C. MISCH, 601 Elmwood avenue, Providence, R. I.

FOR SALE—AN ORIGINAL HOPE-JONES organ. Four-manual. Wonderful voicing and pipe work. Most refined tone. Sixty-nine stops, twenty-one couplers. Four swell boxes with patented shutters. Special tuba division on twenty-inch wind. Hope-Jones electric action. Console contains every modern mechanical accessory. A unified organ with artistic balance of tone. Priced very reasonable, either installed or not. H. O. IVERSON, 2510 Thomas Ave. S., Minneapolis, Minn.

FOR SALE—ONE STOP, PEDAL D'URBON, 16 ft., CCC, 25 pipes, \$30. One stop, pedal flute, 8 ft., 25 pipes, \$25. Two sixty-one-note wind chests, almost new, five stops each. Pneumatic stop action and roller boards and trackers included. Price, \$130. GEORGE W. HOLLAND, Westerly, R. I.

FOR SALE—REBUILT TWO-MANUAL Kimball organ. New tubular-pneumatic action. Reversed console. Suitable for lodge hall. L. D. MORRIS ORGAN COMPANY, 64 East Van Buren street, Chicago.

FOR SALE—SET POLE PEDAL ATTACHMENT for piano, complete, with bench and simple instructions for installing. Like new. Have no further use for same. Price right. MRS. J. A. KEMP, Paxton, Ill. [8]

FOR SALE—THREE-MANUAL REBUILT tracker organ, with electric action, for immediate disposal. Instrument is now in service and can be seen by appointment. Address G-4, The Diapason. [tf]

FOR SALE—A TWO-MANUAL tracker organ containing eleven stops. Price low. Best offer takes it. Address Mr. Orr A. Meader, Waterville, Maine.

FOR SALE—TWO-MANUAL, SIXTY-one-note and pedal thirty-note reed organ, including Spencer suction blower, suitable for studio purposes. Excellent condition. Address Wangerin-Weickhardt Company, 112-124 Burrell street, Milwaukee, Wis.

FOR SALE—TWO-MANUAL TRACKER action organ. Eighteen stops. Cole & Woodberry manufacturers. Organ in good condition. Calvin Brown, 4539 North Richmond street, Chicago, Ill.

ORGAN PRACTICE.

ORGAN PRACTICE—CHICAGO; NEW two-manual electric organ. Ten hours \$5. 25 hours \$10. Bush Conservatory, 839 North Dearborn street.

WANTED—ORGANS, MUSIC, ETC.

WANTED—SEVERAL SMALL SECOND-HAND TWO-MANUAL PIPE ORGANS. Must be in first-class condition. Send photograph and complete specifications, stating where organs can be seen. Quote price and terms. Address: Charles F. Chadwick, organ builder, 28 Dorchester street, Springfield, Mass.

WANTED—POSITIONS.

WANTED—POSITION. All-around pipe organ mechanic, over twenty years' factory and road experience, desires installing or tuning and repairing position. Familiar with all types of actions. At liberty June 15. Address F 21, The Diapason.

WANTED—POSITION, BY ORGANIST and choirmaster, now engaged. Wants position in South, preferably Virginia. Years of experience handling choirs and recital work. Best references. Address G-2, The Diapason.

Stricken at the Console.

News comes from Philadelphia of the sudden death, June 14, of John B. Hartranft, the organist of that city, who was connected with the Liszt Conservatory. He was stricken at Trenton while playing the organ in Grace Lutheran Church, and passed away in Mercer hospital. Mr. Hartman was apparently in the best of health when he began playing the organ. He had completed three selections and was beginning the fourth when he fell to the floor unconscious.

WANTED—HELP.

WANTED—ORGANIST FOR HIGH-CLASS picture theater, to perform three-manual Möller organ. Must be able to render concert numbers during intermission. Must be sensible, willing person. Correspondence solicited. Pastime Amusement Company, Charleston, S. C.

WANTED—EXPERIENCED CHEST and bench hands. VINER & SON, 1371 Niagara street, Buffalo, N. Y.

WANTED—EXPERIENCED ACTION man who can make all kinds of actions for church and theater organs. A good opportunity for a good man. Address G3, The Diapason.

WANTED—PIPE ORGAN BUILDERS in all branches. State experience and wages desired. Steady work. Mudler-Hunter Co., Inc., 2632-38 West Gordon St., Philadelphia, Pa.

WANTED—ORGANISTS FOR THEATER work. Organists coached on style and repertoire for theater playing by specialist. Lucrative positions. Over two hundred pupils of Sidney Steinheimer now playing in theaters. Address SIDNEY STEINHEIMER, manager and instructor, organ department, Frank Miller Lyceum, 145 West Forty-fifth street, New York City.

WANTED—PIPE ORGAN BUILDERS for all departments. State experience, age and wages expected in first letter, and address the Gratiot Organ Company, Alton, Ill. [8]

WANTED—FIRST-CLASS ORGAN mechanics. State experience and wages expected. The Marr & Colton Company, Inc., Warsaw, N. Y.

WANTED—CAPABLE MEN FOR erecting and finishing. The Hall Organ Company, West Haven, Conn.

WANTED—FIRST-CLASS ORGAN mechanics. The Hall Organ Company, West Haven, Conn.

WANTED—EXPERIENCED WOOD pipe maker, by large organ factory in Middle West. Address F 22, The Diapason.

WANTED—First-class men wanted in all branches of organ building. Also a bright young man who wants to learn voicing to assist voicer. Nine-hour day, good pay, steady work. BENNETT ORGAN CO., Rock Island, Ill. (tf)

WANTED—EXPERIENCED ORGAN builders for outside erecting and finishing. THE AMERICAN PHOTO PLAYER COMPANY, San Francisco, Calif. (tf)

WANTED—REED AND STRING PIPE-makers, by Eastern concern. Day or piecework. Overtime. Worth while investigating. Address B 4, The Diapason.

WANTED—SKILLED WORKMEN IN every department, highest wages, steady work. GEORGE KILGEN & SON, 3825 Laclede avenue, St. Louis, Mo.

WANTED—EXPERIENCED REED and flue voicers. Steady work with good pay. Address D. 1, The Diapason.

THE DIAPASON. Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879. Issued monthly. Office of publication, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago.

LARGE ORGAN FOR COLLEGE

Gustavus Adolphus Orders Austin-Dr. Lundquist's Efforts Win.

Matthew N. Lundquist, Ph. D., director of the conservatory of music at Gustavus Adolphus College, St. Peter, Minn., rejoices over the fact that the college is to have a large new organ in the fall. The contract has been awarded to the Austin Organ Company for an instrument of thirty-two speaking stops, and it is to be installed in the college auditorium. This is a decided victory for the efforts of Dr. Lundquist and will be a great asset to him in the music work at the growing school in the northwest. The year at this college has been a very successful one and musically it culminated in the singing of the "Messiah" commencement week before an audience of 1,500 people.

For next school year Dr. Lundquist is planning recitals by prominent visiting organists on the new organ.

GOOD PLAYING HEARD
AT GUILMANT SCHOOL

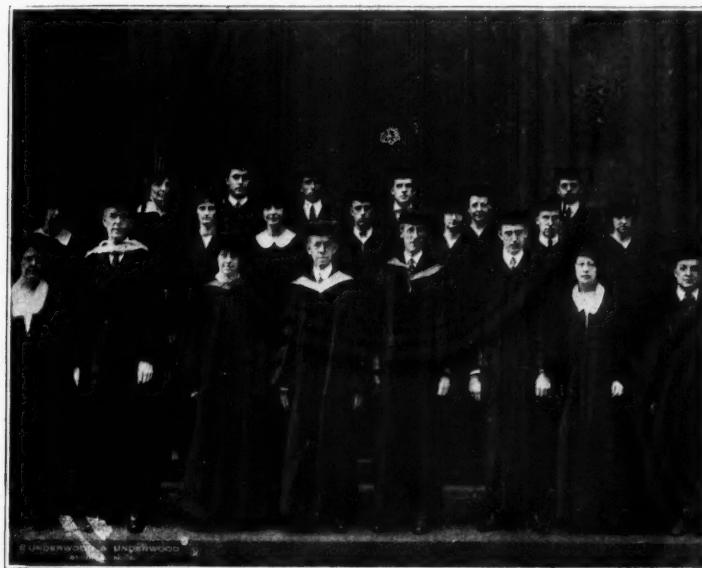
FINE GRADUATION CONCERT

Ella Goldsworthy Cox Wins Highest Honors at Commencement—Drive for \$500,000 Endowment in the Fall Contemplated.

The twenty-first annual commencement of the Guilmant Organ School brought together a representative audience containing many well-known organists and other musicians in the First Presbyterian Church, New York City, Monday evening, May 29. Arthur Foote's Festival March, played by David Hugh Jones, post-graduate,

Berolzheimer, and Mrs. Berolzheimer. These are offered to students of talent, both men and women, 18 years of age and over, who possess the necessary talent and ability, but who have not the funds to pay the tuition. Plans for increasing the endowment fund of the school were set under way and a drive to secure \$500,000 will be started the first of November. A special committee with Hugh James McAmis as chairman was formed. The officers of the alumnae association for the coming year are: Honorary president, Hon. Philip Berolzheimer; president, J. Watson MacDowell; first vice-president, Hugh James McAmis; second vice-president, Grace Leeds Darnell; secretary, Gertrude H. Hale; treasurer, Willard Irving Nevins; chairman of the executive committee, Martha Elizabeth Klein.

FACULTY AND GRADUATING CLASS, GUILMANT SCHOOL.



'21, announced the academic procession of faculty, alumni, students and the graduating class, which made the same impressive entrance as in former years. A program of unusual importance was played by twelve members of the class and one post-graduate. Their work demonstrated to a high degree the sound training and musicianship acquired at the Guilmant School. A firm and steady rhythm, good execution, admirable phrasing and registration, and with it all the certainty of artists in the rendition of the difficult numbers with which the program abounded, brought forth the highest praise from the assemblage.

Dr. William C. Carl presented the gold medal to Ella Goldsworthy Cox of Cloquet, Minn., as having received the highest standing throughout the year and at the examinations. In addition honorable mention was accorded to Iona Henrietta See, Doris Eber and Francis X. Attanasio. The diplomas were presented by the Rev. Dr. Alexander, pastor of the First Presbyterian Church. The soloist was Amy Ellerman, contralto of the church.

The program follows:

Processional: Festival March, Foote (David Hugh Jones, Post-Graduate, '21); Sonata in C minor (First movement), Salomé (Sarah Elder Rapajle, '22); Scherzo in G minor, Bossi (Alfred Merton Masonheimer, Jr., '22); Fugue in D minor, Bach (Karl Holmes Wagar, '22); Fantasietta in A flat, Dubois (Flora Edith Dunham, '22); Allegro from Tenth Concerto, Handel (Iona Henrietta See, '22); Second Sonata, Mendelssohn (Charles Roy Castner, '22); Toccata from Fifth Symphony, Widor (Daisy Reeves MacMillan, '22); Vocal: "The Omnipotence," Schubert (Miss Amy Ellerman); "Marche Nuptiale," Guilmant (Harold Morey Smith, '22); Fugue in G major, Krebs (Marta Elizabeth Klein, '22); Allegretto from First Sonata, Parker (Florence Emma Sansom, '22); Fugue in D major, Bach (Douglas Ellegood Fowler, '22); Fantaisie in E flat (Con moto—Allegro), Saint-Saëns (Ella Goldsworthy Cox, '22); "Variations de Concert," Bonnet (Henry Schumacher Wesson, Post-Graduate, '22).

A large reception was held immediately afterward in the chapel and was attended by many friends of the school and former students.

Dr. Carl announced four free scholarships for next season offered by the city chamberlain of New York, Philip

Arthur Dunham Convalescing.
Arthur Dunham, organist of Sinai Temple, Chicago, who has been musical director at the Tivoli Theater for several months, recently underwent a serious operation and is convalescing. Many visitors and quantities of flowers bear witness to Mr. Dunham's wide acquaintance and prominence in the musical world.

Frank A. Taber, Jr., Marries.

Frank A. Taber, Jr., head of the organ department at the Lawrence Conservatory of Music at Appleton, Wis., and Miss Gladys L. Bagg of Appleton were married June 10. They will pass the summer at their cottage at Ephraim, Wis. Mr. Taber has made a pronounced success of his work at Lawrence and will return there in the fall.

Death of Francis Petersen.

Francis Petersen, 24 years old, an organ builder, died May 13 at his home in Jersey City, N. J. He was a successor to his brother, Charles C. Petersen, also a well known organ builder. Mr. Petersen's death was caused by peritonitis. He had been ill for the last two years.

Under the direction of Charles N. Boyd, musical director, with the aid of Miss Edna May Sharpe, assistant organist, the choir of the North Avenue Methodist Episcopal Church of Pittsburgh presented Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast" and a miscellaneous program, in the auditorium, June 27. The soloists were Mrs. Mitchell, Will Rhodes, tenor, and Frank Kennedy, pianist. Sunday evening, June 25, the choir presented a special musical program as the last appearance before the annual July-August vacation. Mendelssohn's "Hear My Prayer" and Parker's "The Lord Is My Light" were the anthems.

The A Cappella Choir of Trinity Episcopal Church, Oxford, Ohio, of which Joseph W. Clokey is director, gave the following program June 4: "Missa de Angelis," Gregorian; "O Bone Jesu," "O Domine Jesu" and "Popule Meus," Palestina; "The Twilight Shadows Fall," Wood; "God So Loved the World," Stainer; "Bless the Lord," Ippolito-Ivanoff; "Send Out Thy Light," Schuetky. It is unusual to find a choir of this type outside the large city churches. The choir is a professional one and consists of twelve voices.

What Marcel Dupré Says About
SKINNER ORGANS

Paris, France, 13 Rue Le Verrier
May 5, 1922

"It is a pleasure for me to tell you how much I admire the artistic perfection of your organs which I have appreciated as they fully deserve during my tour in America.

I rejoice at the prospect of playing again on your admirable instruments when I go back to America."

/s/ Marcel Dupré

Skinner Organ Company
BOSTON, MASS.

Organ Architects and Builders
Residences, Theatres, Auditoriums, Churches

NEW YORK CITY STUDIO: 677 FIFTH AVENUE AT 53RD

A New Sacred Cantata for General Use

The Crown of Life

By GEORGE B. NEVIN

Price, 75 cents, postpaid

J. Fred Wolle, Conductor Bethlehem Bach Choir:

"THE CROWN OF LIFE" is a most interesting and grateful composition, which seems to sing itself. Its several numbers are varied and well contrasted, leading up to the climax where the famous old melody, 'Sleepers, wake,' is introduced, judiciously harmonized. Throughout the work the declamation is excellent, and the interpretation of the text of a high order. I can recommend it to choirs desiring an attractive number which may be used in the regular church service or on festival occasions."

Harvey B. Gaul, in Pittsburgh Post:

"If within a year this cantata is not to be found—and heard—in every choir loft from Charleston, S. C., to Charlestown, Mass., I am a poor guesser. It sings, and the organ part plays. Mr. Nevin writes, as he has always done, with a fluent, facile pen; and the result is a vocal opus that fairly hums along."

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RECITAL PROGRAMS

Wilhelm Middelschulte, Chicago—Dr. Middelschulte is to give a series of four recitals July 9, 16, 23 and 30 at Sacred Heart Chapel of the University of Notre Dame, in Indiana, and has arranged interesting and varied programs for the series. They will be as follows:

July 9—Concerto No. 1, Handel; "Kyrie Eleison," Reger; Idyl and Fugue (new), Heinemann; Old Netherland Folksongs, arranged by de Lange; Capriccio Pastorale, Frescobaldi; "Noel," d'Aquin; "Prayer," Alkan; Chromatic Fantasie and Fugue in C minor, Middelschulte.

July 16—American Program: Fantasie-Prelude, Schenck; Song from Orchestral Fantasie, "The Tempest," Messner; Variations in canon form on the chorale "What God Ordains" (Solemn March and Canzona), Stetler; Reverie, Strong; Andantino (from "Lyric Studies"), Freer; Chorale-Fantasie, Luerling; "Contrasts," Browne; Finale from Symphony, "Künstler's Erdenwallen," Elsenheimer; Song without Words, Mergi; Concert Piece, Smrz; Bohemian Rhapsody, Smrz; Prelude in E minor, Oetting; Chaconne from "Middelschulte," Symphonies; Middelschulte; "Lourdes" Becker. The numbers by Messner, Freer and Elsenheimer are transcriptions by Mr. Middelschulte.

July 23—Works of Bach: Chromatic Fantasie and Fugue (Transcribed for organ by Middelschulte); Chorale Preludes, "I Cry to Thee, Lord Jesus Christ" and "O Man, Bemoan Thy Sin So Great"; Pastorale in F major; Toccata in F major; Adagio from Violin Concerto in E major (violin part by the Rev. Aloys Mergi); Musical Offering on a theme by Frederick the Great; Passacaglia in C minor.

July 30—Sonata in D minor, Guilman; Andante from Fantasie for a Mechanical Clock, Mozart; "Perpetuum Mobile" and Passacaglia in D minor, Middelschulte; "Ave Maria," Reger; "Angelus," "Chorus Mysticus" and Finale from "Faust" Symphony, Liszt; Theme, Variations and Finale, Thiele.

John J. McClellan, Salt Lake City, Utah—Among Mr. McClellan's June programs at the Salt Lake City Mormon Tabernacle have been these:

June 3—Prelude to "Lohengrin," Wagner; Communion, Grison; "Moment Musical," Schubert; "An Old Melody," arr. by organist; favorite Mormon hymn, "O My Father," arr. by organist; Prelude in G major, Bach.

June 13—Andante from Fifth Symphony, Beethoven; Serenade, Widor; "An Old Melody," arr. by organist; hymn, "O My Father," arr. by organist; Prelude on Themes from Rubinstein, arr. by McClellan.

June 17—Prelude in C major, Bach; Elevation in A flat, Guilman; Intermezzo, Mascagni; "An Old Melody," arr. by organist; hymn, "O My Father," arr. by organist; Fantasy on Themes from Rubinstein, arr. by McClellan.

Henry F. Seibert, Reading, Pa.—Mr. Seibert gave a recital at St. Luke's Lutheran Church June 14 at which he played: "Marche d'Athalie," Mendelssohn-Dubois; Air for G String, Bach; Minuet, Boccherini; Prelude and Fugue in C major, Bach; "Gesu Bambino," Yon; "By the Fireside," Schumann; "Marche Champetre," Boex; Italian Rhapsody, Spring Song, Mendelssohn; "Jubilee" Overture, Weber.

Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Rhinebeck, N. Y.—Mr. Coke-Jephcott gave a series of Sunday afternoon recitals in May on the new three-manual Skinner organ in the Church of the Messiah. His program on May 28 was as follows: Prelude in B minor, Bach; "Prière à Notre Dame," Boellmann; Gavotte, Camidge; Andante Cantabile from Fourth Symphony, Widor; "Canto Popolare," Elgar; "Marche Funèbre et Chant Seraphique," Guilman; Andante, Wesley; "Marche Triomphale," Lemmens.

Miss Ada Sandel, Dallas, Texas—As a feature of the annual convention of the Texas Federation of Music Clubs, held at Fort Worth, Miss Sandel gave a recital May 4 on the new three-manual Kimball organ in the First Presbyterian Church. Her program was: First Sonata, Mendelssohn; March, Hollaender-Sandel; Scherzo, Dethier; "Finlandia," Sibelius; Intermezzo, Hollins; "Toccata," Gillette.

Alexander Russell, Philadelphia, Pa.—Dr. Russell, director of music at Princeton University and concert director of the Wanamaker stores in New York and Philadelphia, gave a recital in St. Clement's Church, under the auspices of the Pennsylvania chapter, A. G. O., May 23. His program included: Chorale in E major, Jongen; Pastorale, "Angelus," Correlli; Grand Chorus Magnus, Dubois; Two Chorale Preludes—"Adorn Thyself, Fond Soul" and "A Saving Grace to Us Is Brought," Bach; Andante from String Quartet, Debussy; Fantasy and Fugue, Gibson; Oriental Sketch, Bird; "Song of the Basket-Weaver," Russell; Toccata from Fifth Symphony, Widor.

Charles Raymond Cronham, Hanover, N. H.—For his commencement recital at Dartmouth College June 18 Mr. Cronham had an audience of 2,000 people. His program was as follows: "Variations de Concert," Bonnet; "Within a Chinese Garden," Stoughton; Intermezzo, Macbeth; Prelude to "Tristan and Isolde," Wagner; "The Tragedy of a Tin Soldier," Nevin; "The Bells of St. Ann de Beaupre," Russell; Andantino, Lemare.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College June 8 Mr. Becker gave this program: Grand March from "Tannhäuser," Wagner; Meditation from "Thais," Massenet; Scotch Fantasia, Macfarlane; Capriccio in F major, Lemaigre; "Oh! That We Two Were Maying" (organ arrangement, L. E. Becker), E. Nevin; First Sonata, Guilman.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University May 21 Mr. Galloway offered this program: "Piece Heroique," Franck; Improvisation-Caprice, Jongen; Sonata No. 6, Merkel; Fantasietta, Dubois; "Speranza," Yon; March in D, Guilman.

In a recital June 21 under the auspices of the Missouri Music Teachers' Association at St. Peter's Episcopal Church Mr. Galloway played: Sonata, "The Ninety-fourth Psalm," Reubke; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck; Scherzino, Ferrata; "Speranza," Yon; Prelude and Fugue on the Name "Bach," Liszt.

The choir of the First Presbyterian Church of Pottsville, Pa., directed by Forrest R. Newmeyer, gave a performance of Cowan's "The Rose Maiden," June 16.

Ferdinand Dunkley, Birmingham, Ala.—Mr. Dunkley has given the following programs at the Church of the Advent:

May 21—Sonata, Cromatica, Yon; "Communion," Torres; "In Olden Times," Minuet, Diggle; Oriental Sketch, No. 3, Bird; Eastern Romance, Rimsky-Korsakoff; International Fantasy, Rogers.

May 28—Concert Overture, Hollins; Two Elegiac Melodies, Grieg; "Northern Lights," Torjussen; "In Moonlight," Kinder; "Arpa Notturno," Yon; Humorous Suite, "La Concertina," Yon; Toccata, Dubois.

June 11—March from "Queen of Sheba," Gounod; Suite, "The Tragedy of a Tin Soldier," Nevin; "A Song of Consolation," Cole; "A Song of India," Rimsky-Korsakoff; March from "Aida," Verdi.

May 30, Mr. Dunkley gave the following program at the Church of the Holy Comforter, Gadsden, Ala.: Toccata and Fugue in D minor, Bach; "Chanson d'Ete," Lemare; Caprice, Wolstenholme; Fanfare, Lemmens; Cantilena, Goss-Custard; "Ave Maria," Schubert; Caprice, Faulkes; "The Grove of Palms," Stoughton; "Marche Militaire," Shelley.

Edwin Lyles Taylor, F. A. G. O., Birmingham, Ala.—Mr. Taylor opened the Wurlitzer organ, the first one installed in Birmingham, at the Norwood M. E. Church the evening of June 12 with the following program: Sonata in C minor, Salomé; "La Serenata," Braga; "Bell Rondo," Morandi; Fugue in G minor (The Great), Bach; Andantino in D flat, Lemare; Fantasy on "Duke Street," Kinder; Overture to "Raymond," Thomas. A large audience was present and an admission fee of \$1 was charged.

Henry F. Seibert, Reading, Pa.—Mr. Seibert gave a recital at St. Luke's Lutheran Church June 14 at which he played: "Marche d'Athalie," Mendelssohn-Dubois; Air for G String, Bach; Minuet, Boccherini; Prelude and Fugue in C major, Bach; "Gesu Bambino," Yon; "By the Fireside," Schumann; "Marche Champetre," Boex; Italian Rhapsody, Spring Song, Mendelssohn; "Jubilee" Overture, Weber.

Lucy Dimmitt Kolp, Sioux City, Iowa—Miss Kolp gave the following program at Grace Methodist Church Sunday afternoon, June 4; Prelude, E minor, Dethier; "The Spirit of God Moved Upon the Face of the Waters," Grimm; Largo from Sonata in C minor, Bach; Scherzo from Sonata in E flat, Bach; "Contrasts," J. Lewis Browne; "Sunset and Evening Bells," Federlein; "Marche Champetre," Boex; Finale from Second Symphony, Debussy; "Marche Funèbre et Chant Seraphique," Guilman; Andante, Wesley; "Marche Triomphale," Lemmens.

Miss Ada Sandel, Dallas, Texas—As a feature of the annual convention of the Texas Federation of Music Clubs, held at Fort Worth, Miss Sandel gave a recital May 4 on the new three-manual Kimball organ in the First Presbyterian Church. Her program was: First Sonata, Mendelssohn; March, Hollaender-Sandel; Scherzo, Dethier; "Finlandia," Sibelius; Intermezzo, Hollins; "Toccata," Gillette.

James E. Scheirer, Lebanon, Pa.—In a recital played entirely from memory at Zion Reformed Church May 18, Mr. Scheirer played: "Pomp and Circumstance," Elgar; Adagio, Beethoven; Minuet, Mozart; Aria from Orchestral Suite in D, Bach; Intermezzo, J. Stuart Archer; "Souvenir," Drdla; Etude, Henselt; Humoresque, Dvorak; Symphony Romane, Widor.

James H. Shearer, A. R. C. O., A. R. C. M., Buffalo, N. Y.—Mr. Shearer, organist of Westminster Presbyterian Church, assisted by Mrs. Shearer, gave a recital June 19 at the First Presbyterian Church of Council Bluffs, Iowa,

the organ numbers being as follows: Fourth Symphony (Finale), Widor; "Dreaming," Strauss; "Afton Water," Scotch; A Springtime Sketch, Brewer; "Soeur Monique," Couperin; "The Primitive Organ," Yon; Caprice, Guilman; "Marche Militaire," Gounod; "Eclogue," Horatio Parker; Concerto in A minor, Bach.

Edward B. Manville, Mus. D., F. A. G. O., Detroit, Mich.—Dr. Manville, organist of the Woodward Avenue Presbyterian Church, gave the following program the afternoon of May 28 in that church: Sonata No. 2 in D minor, Rogers; Berceuse, Dickinson; Intermezzo, Callaerts; "Prière," Tanguay; "A Song of Consolation," Cole.

Warren D. Allen, Stanford University, Cal.—Recent recitals at the Memorial Chapel by Mr. Allen, the university organist, have been marked by these programs:

May 7—Overture to "The Occasional Oratorio," Handel; Andante Cantabile (String Quartet), Tschaikowsky; "Song of the Basket Weaver," Russell; "The Bells of St. Ann de Beaupré," Russell.

May 11—"Benedicta Anna Mea," Sumner Salter; Cantilena, McKinley; Andante from the "Petite Symphony" (Transcribed by Orlando Mansfield), Gounod; "Marche Pontificale" from First Symphony, Widor.

May 14—Prelude and Fugue in G minor, John Haraden Pratt; "Ave Maria" (Voice, violin and organ), Bach-Gounod; Symphony No. 1, in D minor (Andante and Finale), Vierne.

May 18—Prelude, Pastorale and Allegro Vivace (from First Symphony), Vierne; Second Meditation, Guilman; "Sortie Solennelle," René L. Becker.

May 23—Toccata in D minor (Doric), Bach; Allegro Cantabile from Fifth Symphony, Widor; Serenade, Schubert; March from the "Lenore" Symphony, Raff.

May 25—Beethoven Program: Hallelujah Chorus from the "Mount of Olives," Adagio from the Piano Sonata, Op. 7; Andante and Finale from Fifth Symphony.

May 28—"Piece Heroique," Franck; "Scene Religieuse," Massenet; "Lamentation," Guilman; Adagio and Finale from First Sonata, Mendelssohn.

Minor C. Baldwin, Middletown, Conn.—Dr. Baldwin, who has been giving a series of recitals in the South, won five return dates this season. In a recital May 21 at Trinity Methodist Church, Sumter, S. C., he played this program: Great G Minor Fugue, Bach; "At the Cloister Gate," Baldwin; "La Cinquante-Marie," Marie; "Hosanna," Wachs; Craze Song, Gottschalk; Intermezzo, Horne; March from Occasional Oratorio, Handel.

Mrs. Margaret Walker Stevens, Ottumwa, Iowa—May 7 concluded a series of vespers organ recitals under the direction of Mrs. Stevens at the First Congregational Church. Organ numbers for the four recitals included: Sonata, A minor, Borowski; Berceuse, Dickinson; Offertory ("Messe de Mariage"), Dubois; "Fountain Reverie," Fletcher; "Song of Consolation" and "Song of Gratitude," Cole; "Russian Boatmen's Song," Eddy; "Reflection," Marshall; "Eventide," Fairclough; "Neptune" (Sea Sketches), Stoughton; Toccata in D minor, Nevin; "Laudate Domini," Frysinger; "Ave Maria," Bossi; "Christus Resurrexit," Ravanello; "Bonne Nuit," Reiff; "A Summer Morning," Kinder; "Chanson du Soir," Matthews; A Springtime Sketch, Brewer; "In the Garden," Goodwin. Mrs. Stevens is at present organist at the First Church of Christ, Scientist.

Ernest Dawson Leach, Burlington, Vermont—In a recital at St. Paul's Church Sunday evening, May 28, Mr. Leach played: Introduction, Act 3, "Lohengrin," Wagner; "An Elizabethan Idyll," Noble; Sunset Meditation, Biggs; "Lamentation" (request), Guilman; Evening Song, Baird; Grand Chorus, D major, Guilman.

Miss Atthea Stephens, Jacksonville, Fla.—In a recital at Agnes Scott College, Decatur, Ga., Miss Stephens, a pupil of C. W. Dieckmann, F. A. G. O., played this program: Fugue, F minor, Bach; Scherzo from Fifth Sonata, Guilman; March from "Sigurd Jorsafar," Grieg; "O God, Thou Holy God," Karg-Elert; "Grand Chœur Dialogue," Gigout; "Piece Heroique," Franck; Intermezzo, Callaerts; Toccata, Dubois; Scherzo Symphonique, Debatt-Ponsan.

Walter Sassemannshausen, Chicago—In recitals at St. Peter's Evangelical Lutheran Church, Detroit, June 4, and at St. Paul's Evangelical Lutheran Church, Fort Wayne, Ind., June 22, Mr. Sassemannshausen rendered the following numbers: Fantasia on "Eln' Feste Burg," Faulkes; Menuet, Beethoven; Canon, Schumann; "Marche Funèbre et Chant Seraphique," Guilman; "Prelude and Fugue in G minor," Bach; "Forest Murmurs," Wagner; Song of the Boatmen on the Volga, Russian Folk-Song; "Moonlight," Frysinger; Epilogue, Willan; Andante from "Symphony Pathétique," Tschaikowsky; "Gondoliers" and Love Song, Ethelbert Nevin; Festal March, Schminke.

Adolph Steuerle, F. A. G. O., Memphis, Tenn.—In a recital at Calvary Episcopal Church recently Mr. Steuerle played: Fantasia in G minor, Bach; Pastorale, "To a Wild Rose," and Reverie "With Sweet Lavender," MacDowell; "Forest Murmurs," Wagner; Song of the Boatmen on the Volga, Russian Folk-Song; "Moonlight," Frysinger; Epilogue, Willan; Andante from "Symphony Pathétique," Tschaikowsky; "Gondoliers" and Love Song, Ethelbert Nevin; Festal March, Schminke.

Ernest L. Mehaffey, Iron Mountain, Mich.—In a recital at St. Paul's Cathedral, Marquette, Mich., May 31, Mr. Me-

haffey played this program: Allegro from Fifth Concerto, Handel; Evening Song, Baird; "Adagio from Third Sonata," Guilman; "Christus Resurrexit," Ravel; "Gesu Bambino," Yon; Serenade, Rachmaninoff; Sixth Sonata, Mendelssohn; "Liebestod" from "Tristan and Isolde," Wagner; Minuet, Boccherini; "Laus Deo" from "The Marriage Mass," Dubois.

At Holy Trinity Church, Iron Mountain, May 29, Mr. Mehaffey played: Allegro (from Fifth Concerto), Handel; "Cantilene Nuptiale," Dubois; Serenade, Gounod; "March of the Gnomes," Stoughton; "Gesu Bambino," Yon; Prelude and Fugue in B flat, Bach; Minuet, Boccherini; "Laus Deo" (from Marriage Mass), Dubois.

Dr. Ray Hastings, Los Angeles, Cal.—In recent popular programs at the Auditorium Dr. Hastings played: Priests' March from "Athalie," Mendelssohn; Aria in D major, Bach; "Album Leaf," Wagner; Canon in D major, Schumann; Sanctus from the "St. Cecilia Mass," Gounod; Meditation from "Thais," Massenet; Revere in D flat, Bonnet; Offertory in A flat, Read; "Absolution," Hastings; Prelude in F major, Groton; Berceuse (new), Martin; Swing Song, Pease; Commemoration March, Clark.

Mrs. Margaret J. Bible, Rawlins, Wyo.—Mrs. Bible, a pupil of Clarence Eddy, gave a recital in the Presbyterian Church at Sheridan, Wyo., June 16. Her program was as follows: Prelude and Fugue in B flat major, Bach; "To the Rising Sun," Torjussen; Nocturne, Foote; "Swing Low, Sweet Chariot," Diton; Spring Song, Stebbins; "Dawn's Enchantment," Dunn; Sketches of the City, Nevin.

Arthur E. James, Everett, Wash.—In a recital May 31 at the First Baptist Church Mr. James played these selections: Festival Overture, I. V. Flagler; "Arpa Notturna," Yon; "La Concertina," Yon; "Stillness of Night," Chubb; "Three Negro Spirituals," Gillette; "Dawn's Enchantment," M. A. Dunn; "Dreamland Bells," A. E. James; Festival March, James.

Arthur G. Colborn, Stapleton, England.—In a recital at St. Aldhelm, Bedminster, Bristol, May 22, Mr. Colborn, of Stapleton Parish Church, gave this program: American-Festal March, E. R. Kroeber; Melody and Intermezzo, Horatio W. Parker; "At Evening," Ralph Kinder; Spanish—"Entrada," Eduardo Torres; "Pequena Cancion" and "Elevacion," Luis Urteaga; "Sortie" and "Sospirs," Jose M. Padro; Melody in E, Slumber Song and Chorus in E flat, Arthur G. Colborn.

Forrest R. Newmyer, Pottsville, Pa.—Mr. Newmyer gave the following program in an hour of music at the First Presbyterian Church April 15: "Marche Religieuse," Guilman; Largo (from "New World" Symphony), Dvorak; Fugue in D major, Bach; "Dreams," Stoughton; "Flat Lux," Dubois.

Mr. Newmyer also played the following program recently: "Prière et Berceuse," Guilman; "Suite Gothique," Boellmann; Romance, Lemare; Serenade, Gounod; "L'Organo Primitivo," Yon; "Marche Slav," Tschaikowsky.

Herman Wilson, South Bend, Ind.—Mr. Wilson, the blind organist, a pupil of Dr. J. Lewis Browne, gave a recital at the First Methodist Church June 5, playing: Concert Variations on the Choral "Nürnberg," Thayer; Sonata No. 2, Van Eyken; "Russian Romance," Hoffman; Canzona in D minor, Bach; Offertory in E flat, Wely; Intermezzo, Rogers; "Alla Marcia," Bossi; Toccata in B flat, Barnes.

James P. Johnston, Pittsburgh, Pa.—The following programs have been given at the East Liberty Presbyterian Church:

May 28—Fugue in B minor, Bach; Prelude in D flat, Foerster; "In Memoriam," Foerster; "In Springtime," Hollins.

June 4—Prelude and Fugue in F minor, Bach; Pastorale from Second Symphony, Widor; "Night," Karg-Elert.

June 11—Reverie, Johnston; "Question and Answer," Wolstenholme; "Marche Pontificale," Lemmens.

June 18—"Preludio," Rheinberger; "Chanson du Soir," Becker; "Nuptial March," Guilman; "In Springtime," Kinder.

Miss Genevieve Truesdale, Appleton, Wis.—Miss Truesdale, a pupil of Frank A. Taber, Jr., at the Lawrence Conservatory, gave this program in the university chapel June 2: Sonata in E minor, Rogers; Prelude and Fugue in A minor, Bach; "Londonderry Air," arr. by Coleman; Finale (Sonata No. 4), Guilman; "Prologue (Suite in G minor)," Rogers; "Elves," Bonnet; "Caprice Heroique," Franck.

Alice Gibson, Redlands, Cal.—Miss Anna Blanche Foster presented her pupil, Miss Gibson, in a recital at the First Congregational Church May 31. Miss Gibson's program included: Prelude and Fugue in G minor, Bach; "Prière," Lemmens; "Souvenir," Kinder; Sonata No. 2 (D minor), Rogers; Largo, Handel; "Londonderry Air," arr. by Herbert Sanders; Toccata, Dubois.

Miss Kathryn Marcia Mead, Indianapolis, Ind.—Miss Mead, a pupil of Charles F. Hansen, was presented by him in a graduation recital at the Second Presbyterian Church June 14 and played this program: Toccata and Fugue in D minor, Bach; Meditation in E major, Bartlett; "On the Coast," Buck; "Song of Sorrow" and "Will o' the Wisp," Nevin; Evensong, Johnston; Paraphrase, "Auld Lang Syne," Wilkins.

FARNAM DRAWS THOUSANDS

St. Paul Auditorium Filled and Many Turned Away from Recital.

The person who said that organ recitals will never draw large audiences has apparently never resided in St. Paul," writes Chandler Goldthwaite. "It is estimated that at the recital given by Lynnwood Farnam of New York at the St. Paul Auditorium in June at the St. Paul Auditorium in June the audience numbered 4,000 and about a thousand were turned away without even getting in the first door of the lobby. Such an audience must be a great inspiration to the recitalist and it undoubtedly was to Mr. Farnam.

"Of his playing it is not possible to

believe he has the best offerings ever assembled. Among the singers this year are Claire Dux, Alice Gentle, Graziella Pareto, Frances Peralta, Orville Harold, Mario Chamlee, Morgan Kingston, Louis d'Angelo, Leon Rothier, Adamo Didur, and other stars. "Submitting the roster of Ravinia opera for the season of 1922, beginning June 24 and ending Sept. 4, I am animated by the belief that it, of itself, is evidence not only that the plans formulated for the development of Ravinia a decade ago have been carried out, but also that what was then regarded by many as a dream has been realized," says Mr. Eckstein. "Those plans and that dream were that Ravinia, with the assistance of the press,

R. BUCHANAN MORTON, ST. PAUL ORGANIST.



R. Buchanan Morton, the St. Paul organist, who presides over the four-manual Skinner organ in the noted House of Hope Presbyterian Church, was elected president of the Minnesota Music Teachers' Association at its meeting June 24. He succeeds Stanley R. Avery of Minneapolis, an-

other well-known organist. Mr. Morton has just closed his term as dean of the Minnesota chapter of the American Guild of Organists and is succeeded by F. W. Mueller. Mr. Morton is an English-trained organist and his work in St. Paul has served to enhance his already wide reputation.

speak in common terms. All organists know of the tremendous artistry of this man and his magnificent playing. His playing of the Bach Passacaglia was so truly great that the audience accorded him an ovation at the close.

"It is interesting to see the gradual change in the musical taste of the people in a city where a large organ is used as a recital instrument. They become familiar with the best in organ, orchestra and sometimes choral music if the organist seriously tries to play good music and play it well. After a year of the great instrument here it was a most interesting thing to me to see the eagerness with which the audience listened to Mr. Farnam's program, much of which was new."

RAVINIA SEASON IS OPENED

Summer Music Center on North Shore Offers Excellent Opera.

The season at Ravinia Park, the summer music center on the north shore near Chicago, opened June 24 and will continue ten weeks. The excellence of past seasons will be maintained, and Louis Eckstein, whose support and interest are making the unique Ravinia opera season possible,

should be made to take a place among the opera houses of the world for the importance and the quality of its representations of the classical, the standard and the modern repertoire of opera and music-drama, and also for the high achievement of its concerts."

Yon Speaks at Dallas, Texas.

As the organ is becoming more and more popular as a concert instrument it is finding its way not only into churches but into the establishments of merchants and other places where a few years ago it would have been considered out of place. Pietro Yon said in a talk at the noon luncheon of the Dallas Music Industries Association at the Oriental Hotel in Dallas. The people of Europe, he said, cannot yet conceive of a department store having a pipe organ for giving concerts. Will A. Watkin presided at the luncheon. C. A. Lane of Alliance, Ohio, was one of the guests.

Howard Neumiller of Peoria, Ill., carried off the scholarship at the Chicago Musical College offered by Clarence Eddy in the contest June 21. He has been studying with Mr. Eddy for two years and is organist of the Kenwood Theater, Lake Park avenue and Forty-seventh street, Chicago.

Ways for Making Organs Fireproof

New York City, June 10.—Editor of The Diapason: There is always a feeling of sadness when we hear of the burning of a church or other edifice in which the organ has shared in the general destruction. Especially is this the case when we are in the actual presence of the charred ruins of such a structure and think of the familiar console and the well-known tones which were once the joy and comfort of the organist.

But why should this be always so? It would seem that in this age of invention and almost unlimited resources matters could be so arranged that the organ, at least, could be preserved from the flames. In view of the fact that the organ is probably the most expensive of the furnishings of a church it would seem logical to provide it with every possible safeguard against fire. Let us see what might be done to preserve it.

First, we shall consider the origin of fires in churches. They may start inside or outside the organ. Fire inside the organ could be caused by a forgotten or overturned candle of the tuner. That is a carelessness against which only vigilance could guard. The same is true of a forgotten cigarette stub left on the wind-chest. The only probable remaining cause would be defective wiring within the instrument. Of wiring there are two types—the lighting circuits and the low tension action circuits. For the first of these the best preventive is the exclusive use of the best materials and fittings installed under the most recent underwriters' rules and regularly inspected. As to the low tension circuits, careful insulation and installation must be insisted on, as a short circuit is apt to cause insulation of wires and possible smoldering of insulation, which might break into flame at a later time.

As to protection from fires originating outside the organ, that would seem to be a simple matter if the organ is so located as to permit of certain safeguards. The introduction in recent years of cement swell boxes is a long step toward the fireproofing solution. But one thing more is needed to protect the organs enclosed in such swell boxes, and that is to fireproof the swell shutters. This would seem to be easy now that it is so easy to obtain fireproofed (kalamined) doors and windows. All that is required would be to cover the swell shutters with metal. With a suitable cement box and metal-covered shutters it would seem as if the organ thus protected could withstand for a considerable time the assaults of a conflagration.

This arrangement, however, leaves the great organ unprotected. The suggestion for that is to place the great organ in a chamber of masonry, with an arch opening into the auditorium, so that a rolling iron shutter can be dropped to cover this opening during the times when the organ is not in use. Perhaps an asbestos curtain could in some instances be used. This need not interfere with the placing of the carved organ case, with its display pipes, across or in front of such an arched opening. The fireproof curtain would descend between the case and the windchest with its pipe ranks.

It might be possible, in some cases, to install automatically-closing doors, but this would not be good practice, as these doors operate only when the heat in the building is sufficient to melt the fusible link which holds the doors open, and, of course, such heat would be destructive to the pipes even if the flames did not reach the interior.

The installation of automatic sprinklers within the organ would be worse than the automatic doors, for not only would the temperature have to reach the fusing point of the sprinkler links, but the resulting deluge of water would be almost as destructive to the organ and action as the fire.

The console now remains to be protected. Most of us have seen advertised the all-metal desks built by several metal furniture makers. Among these the writer has seen mentioned a roll-top desk. The obvious conclusion is that an all-metal structure of this type could be built which would safely house the delicate mechanism of the console and preserve it through all ordinary fire and flood, excepting only the crushing weight of a falling roof.

The electric blower and low tension dynamo can safely be left in the chamber where they are usually installed, as it is, or should be, a fireproof room and kept locked.

I am aware that many practical difficulties may be found which would deter builders from adopting the suggestions above advanced, but innovations can be made which will render the numerous worthy examples of the king of instruments in this country and elsewhere less apt to succumb to the destruction to which fires, freely acting, have hitherto doomed them.

H. V. A. PARSELL.

SCREEN DESCRIBES ORGAN

C. Sharp Minor Presides at New Wurlitzer in Rialto, New York.

C. Sharp Minor, the well-known theater organist, made his debut in New York at the Rialto Theater Sunday, June 11, as soloist at the newly installed Wurlitzer organ, with an entertainment which combined enjoyment of the new instrument's tone with an exposition of its intricate

workings and its musical scope. Mr. Minor sat at the console while the screen explained the different parts of the instrument, the soloist first playing simple themes and developing them into a complex and dramatic climax. Mr. Minor is one of the most popular exponents of motion picture playing and was accorded a highly enthusiastic welcome.

WIN CONSERVATORY HONORS

Edward Eigenschenk and Edith Potter Smith Among Those Honored.

The annual commencement of the American Conservatory of Music in Chicago was held at the Auditorium June 20. The organ department was represented by seventeen graduates, two of whom are postgraduates, receiving the degree of Bachelor of Music; five are conservatory graduates, and ten are graduates of the teachers' certificate class in organ and theory.

On May 24 a contest was held at Kimball Hall for members of the teachers' certificate class in which the first prize, a conservatory gold medal, was awarded to Edward Eigenschenk, pupil of Frank Van Dusen, and second prize, a silver medal, to Miss Lillian Sandbloom, a pupil of Wilhelm Middelschulte. Special honorable mention was given to Mrs. Cecelia Munson, a pupil of Mr. Van Dusen.

On May 31 a contest was held at Kimball Hall for members of the graduating class in which Edith Potter Smith, pupil of Mr. Middelschulte, was awarded first prize, a conservatory gold medal, and Louis Nespo, a pupil of Mr. Van Dusen, was awarded special honorable mention. The judges were Miss Florence Hodge, John W. Norton and S. E. Gruenstein.

When the new edifice of the Tabernacle Presbyterian Church at Indianapolis is completed it is to have a large organ ordered of Casavant Brothers, St. Hyacinthe, Quebec. The contract calls for an instrument to cost approximately \$22,000.

Louis R. Flint, the St. Louis organist, left that city June 4 to spend the summer in Honolulu. He went as far as San Francisco with the Shriners, playing oboe in their band. Mr. Flint intends to return about Sept. 1.

William Ripley Dorr and his Emmanuel Choir of LaGrange, Ill., took a vacation trip late in June. On June 23 they gave a sacred concert in St. Luke's Church, Racine, Wis. June 24 they gave another program in St. John's Cathedral auditorium at Milwaukee, and Edwin Stanley Seder, F. A. G. O., played the accompaniments. The members of the choir were the guests of St. Mark's Episcopal Church for the night and sang the Sunday morning service June 25 at St. Mark's. That evening they went to West Bend, Wis., for an outing at Little Cedar Park.

Sterling Wheelwright, 15 years old, of Ogden, Utah, elicited the admiration of a capacity house at the Salt Lake Tabernacle June 5, in two numbers at the L. D. S. School of Music recital. Young Wheelwright began his study of music under Miss Mona Smith of Ogden. Eighteen months ago he went to Chicago and was given the opportunity of about six weeks of study under Clarence Eddy. Returning home he began work under J. J. McClellan.

To the Gratian Organ Company of Alton, Ill., has been awarded the contract for an organ to be installed in the Colonial Theater at Gillespie, Ill. It will be a two-manual of fourteen stops and electric action. The theater is to be finished in the fall.

The third annual concert of St. Paul's Episcopal Choir was given under the direction of Ralph E. Clewell at the McKinley High School auditorium at Canton, Ohio, May 26. The program was a varied one and was well rendered. It opened with seven parts of "The 149th Psalm" by Dvorak, and included three numbers from the Russian Liturgy. Perogolesi's "Statat Mater" and Massenet's "Narcissus" among other selections.

The Austin Organ Company has been awarded a contract to build a two-manual organ at Christ Episcopal Church, Troy, N. Y. Jared S. Horton prepared the specifications. He formerly played the large four-manual Austin organ in All Saints' Cathedral, Albany. The Austins have also been given a contract to build a two-manual organ for the Episcopal Church at Kinderhook, N. Y. Elisha Fowler of Boston was the Austin representative.

JUDSON W. MATHER
Concert Organist
PLYMOUTH CHURCH - SEATTLE, WASH.

National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Twentieth and Cherry streets, Philadelphia.

Chairman of Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York.

Treasurer—A. Campbell Weston, 27 South Oxford street, Brooklyn, N. Y.

Secretary and Associate Editor—W. I. Nevins, 668 Putnam avenue, Brooklyn, N. Y.

Once more we turn our eyes conventionward.

Those of us who have been at one or more of the N. A. O. conventions know with what a thrill of anticipation one looks forward to the inspirational delights that crowd one upon the other in the three or four days so spent. The value of such a feast to one who goes to an organists' convention cannot be overestimated or measured in terms of dollars and cents. Nowhere else and at no other time can one get such an opportunity as is given here to hear the world's greatest organists under the most favorable circumstances and also listen to some of the greatest minds of our profession as they present their ideas on subjects of vital interest to every thoughtful musician. And to think of all this without any charge!

You who may be living in a small town or village and perhaps have within you the latent possibility of becoming one of the world's greatest organists, but who lack the environment and facilities for anything beyond the most limited means of expression, what a wonderful opportunity is here offered you! The question is not can you afford to go? but can you afford to miss it? Is it not a privilege that you have long desired—to be able to meet on a common plane, shake hands and talk with the composers of many of the fine anthems and organ compositions you have played from time to time? It will please you and perhaps surprise you at the same time to find out how human and like yourself they are.

Like the A. G. O., the N. A. O. began in the East and so it was perfectly natural for the first conventions to be held at their source, but it was far from the idea of its founders to localize it. Its very name shows its intent. Now that the organization has grown to a point where it is nation-wide in extent, having members all over the United States, it was the logical thing to go west, or to what is known as the middle west, for this year's convention. Because of the distance and expense it is not expected that there will be the usual number from the East, and yet what a chance it is for the easterner to see the great city of Chicago and its environs.

No one within twenty-four hours of Chicago should miss what promises to be the greatest convention of organists ever gathered together. Go and get the inspiration that no city can better give than Chicago, and radiate its influence throughout the country the rest of the year.

H. S. S.

Big Day at Harrisburg.

Organ recitals, choral singing, talks on music and demonstrations of organs were features of the convention at Harrisburg, Pa., Monday, June 5, of Pennsylvania organists, comprising the state council of the National Association of Organists. The Harrisburg chapter was in full charge of the diversified program. At the morning session, which opened at the Pine Street Church at 10:30, the address of welcome was made by Henry S. Fry, of Philadelphia, president of the National Association of Organists. Dr. William A. Wolf of Lancaster, the state president, responded and opened the convention with a short talk on the year's work. The leading speaker was Dr. Philip H. Goepf of the faculty of Temple College, Philadelphia,

and organist of the First Unitarian Church of the same city.

Dr. Hollis Dann, director of music for Pennsylvania, in his talk at the afternoon session at the Pine Street Church, explained the "Pennsylvania Plan," which has been instituted by him and which makes the study of music in the school as important as the study of reading and mathematics. He told also of the training of the music supervisors of the state. The speaker said: "The organist is a leader in every community. Lend all the help and co-operation at your command to advocate the best music in your home city."

M. P. Möller had on display a demonstration of electric action and a console to be placed in the Methodist Church of Allentown, Pa.

Another speaker at the afternoon session was Charles N. Boyd of Pittsburgh, who gave a talk on the modern German composer, Karg-Elert. Mr. Boyd illustrated his talk with the following compositions on the organ: Chorale Prelude: Fantasie on "Nearer, My God, to Thee," and "Rigaudon," from "Partita," for the harmonium.

Probably the most unusual event was held at St. Stephen's Episcopal Church at 4:30 in the afternoon, when a choral program was sung by Harrisburg's unique organization, the Solo Choir. This choir is formed of the leading soloists of the city's churches. The blending of voices was particularly beautiful. The processional anthem was Le Jeune's "Light of Lights," and the recessional was the arrangement of "Jerusalem, the Golden," by the same writer. Other numbers were Schubert's "Great Is Jehovah," in which Mrs. Thamzine Cox was the soloist, and "The Secret of the Lord," by West. Alfred C. Kuschwa directed the chorus and accompanied on the organ. Frank McCarrell was at the piano. Organ numbers on the same program were: "Claire de Lune" by Karg-Elert, played by Henry S. Fry; "Meditation-Elegie," by Borowski, played by Walter Eaton of Reading; "Andante Cantabile from Tschaikowsky's 'Symphony Pathétique,'" played by George B. Rodgers of Lancaster, and Finale from the Fourth Sonata by Mendelssohn, played by Harold Jackson Bartz of York.

The Rt. Rev. James Henry Darlington gave a short talk in which he urged the organists to further the cause of American music and musicians. The Rev. W. C. Heilman, rector of St. Andrews' Episcopal Church, was in charge of the service in the absence from the city of the Rev. Rollin Alger Sawyer, rector of St. Stephen's Church.

In the evening Charles Heinroth of Carnegie Institute, Pittsburgh, gave a recital at Grace Methodist Church, as the closing event of the convention. His program included a Toccata and Fugue by Bach, three movements from an Elgar Sonata and compositions by Dethier, James, Gluck, Saint-Saëns, Reger, Malling, Ferrata, and, as the closing number, a Toccata by Callaerts.

Luncheon was served at the Pine Street Church at noon and dinner in the evening.

New Jersey State Rally.

The sixth annual rally of the N. A. O. of New Jersey was held at Upper Montclair, Thursday, June 1. Members gathered from all parts of the state, with many guests present from New York. The business meeting at St. James' Church was preceded by greetings from Howard F. McConnell, mayor; the Rev. Robert W. Trenbath, rector of St. James' Church; the Rev. Dr. J. T. Stocking, pastor of the Christian Union Congregational Church, and Miss M. A. Coale, organist of the church.

The secretary's report was read by Miss Jane Whittemore. The president, Hermon B. Keese, reported the state of the treasury and in his greetings spoke of the good work of the

and the encouraging outlook. As president of the Union-Essex chapter he reported the activities of that branch. Mrs. Bruce Keator spoke briefly as representative of Monmouth chapter, and Mrs. Charles F. Wilson as representative of the Central chapter. Arthur L. Titsworth of Plainfield was elected treasurer and the following officers were re-elected:

President—Hermon B. Keese, Upper Montclair.

Vice-presidents—Mrs. Bruce S. Keator, Asbury Park; Stanley Farrar, Rumson, and Edward Mueller, Trenton.

Corresponding secretary—Jane Whittemore, Elizabeth.

Recording secretary—Paul Ambrose, Trenton.

Mr. Ambrose was elected the New Jersey delegate to the convention in Chicago.

An invitation that the 1923 rally be held in Elizabeth was accepted.

After adjournment a private view of motion pictures was held in the attractive Bellevue Theater. Mr. Keese introduced John Hammond, president of the Society of Theater Organists, who gave an interesting talk on the aims and difficulties of the motion picture organist. A most excellent illustration of organ accompaniment of the pictures "The Toreador" and "Her Husband's Trademark" was then given by Mr. Hammond and G. W. Needham.

Luncheon was served by the ladies of St. James' in the parish-house, with Mark Andrews acting as toastmaster in his inimitable style. Among those called upon to speak were Mr. Keese, the Rev. Mr. Trenbath and Miss Grace Leeds Darnell, who read a humorous bit of verse called "Stops and Belows." Reginald McAll gave an address on the "Religion of the Organist" that was beautiful in thought and expression and an inspiration to all.

This was followed by an organ recital at the Christian Union Congregational Church by John Doane of the Church of the Incarnation, New York, assisted by Mrs. S. S. Rodman, soprano. The program was an excellent and unusual one and was beautifully presented. It is a pity that there are not more frequent opportunities to hear Mr. Doane in recital. Mrs. Rodman's voice and interpretation gave much pleasure. The program was as follows: Solemn Prelude, Noble; Christmas Song, Lemare; Allegretto, Wolstenholme; Group of Songs: "Hai lili," Coquard; "Sylvain," Sinding, and "Si j' etais rayon," Vidal; Sonata No. 4, Mendelssohn; "Sposalizio," Liszt; Theme and Variations from Sonata in B minor, Rheinberger; Group of Songs: "J'ai pleure en reve," Hue; "Were I the Rose," Dichtmont, and "Ma Little Banjo," Dichtmont; "En Bateau," Debussy; "Le Petit Berger," Debussy; "Prelude de l'Enfant Prodigue," Debussy.

After the recital the organists were entertained at the home of Dr. C. O. S. Howe and had the opportunity of inspecting and hearing his Austin organ. Dr. Howe was prevailed upon to play as well as S. Frederick Smith, Miss Darnell and others. This charming social hour brought to a close a most successful state rally, with added enthusiasm for the National Association of Organists.

Amendment to Constitution.

It was proposed at the last executive committee meeting that the following amendment be submitted to the convention at Chicago for action:

That in Article No. 4, Section 2, all matter after the words "or chapter is contemplated" should be omitted and to add in its place the following: "To form state councils and local chapters."

Section 2 of Article 4 now reads:

The president shall preside at the annual convention and perform all the duties incident to the office, including such as are provided elsewhere in the constitution. He shall also appoint the first state president for each newly-formed state council, subject to ratification by

the executive committee. He shall appoint special committees (unless otherwise provided for), and all standing committees as herein provided for. He may also appoint a resident presiding officer in any city or town wherein the formation of a local council or chapter is contemplated. Such presiding officer shall, by virtue of his office, be a vice-president of his state council of the National Association.

PROPOSED CHANGES IN BY-LAWS.

5 (new). The members in each state may form a state council, whose first presiding officer is the state president, appointed according to the constitution, Article 4, Section 2. Such state council must hold an annual meeting for the election of state officers and other business. The names of such officers shall be sent to the executive committee immediately after such meeting. Otherwise the executive committee may disband said council, after which the president may, in his discretion, appoint another state president.

6 (new). In any state the members residing in one locality may form a local chapter, which shall be affiliated with the state council, if such is in existence. The resident presiding officer, or his successor, when permanent local organization has been completed, shall be ex-officio a vice-president of his state council.

7 (new). Where it is impossible to form a state council, the state president shall be appointed annually by the president, subject to ratification by the executive committee. He shall do his utmost to encourage the formation of local chapters, or the affiliation of existing local societies of organists.

8 (old 5 revised). The dues of active members shall be \$3 annually. The fiscal year of the association shall run from Jan. 1 to Jan. 1. Active members joining after July 1 of any year shall pay \$1.50 for the remaining portion of that year. The dues of contributing members shall be \$5 annually, payable as above. Life membership may be obtained for the sum of \$100, in one payment.

9 (new). In those states where a state council, holding annual elections of officers, exists, 50 cents shall be deducted from the dues for the expenses of the council. The dues may be collected by the state treasurer, who shall in this event remit the balance to the national treasurer. Where an organized state council does not exist, the local chapter shall be entitled to the same rebate and its treasurer may collect and forward the dues in the same way.

EXECUTIVE COMMITTEE.

The executive committee held a meeting at headquarters June 8. There were present Messrs. Fry, Noble, Gruenstein, Farnam, McAll, Riesberg, Keese, Sammon, Mrs. Fox, Mrs. Keator and Miss Whittemore.

President Fry gave a report of the Pennsylvania state rally. Equally interesting was the report of the New Jersey rally presented by Mr. Keese.

The treasurer's report showed a balance on hand of \$1,459.34.

The reference committee reported a successful meeting with the organ builders.

Mr. McAll read the proposed amendments to the by-laws which are to be voted on at the Chicago convention. It was moved and voted that the executive committee recommend the consideration and adoption of these amendments as published in *The Diapason*.

It was voted to purchase fifty N. A. O. gold pins to be sold to members at the convention at the wholesale cost price of \$2.50 each.

A vote of thanks was tendered to Mr. Gruenstein for the good work accomplished by him in his visit to New York as the connecting link between the New York and Chicago committees.

Mr. McAll was chairman of the meeting and Mr. Sammon acted as secretary in the absence of Secretary Nevins. After the meeting some of the members who did not have to hurry away to their work adjourned to a Greenwich Village eating house with Mr. Gruenstein as their guest.

UNION-ESSEX CHAPTER.

The annual business meeting of the Union-Essex chapter was held May 22 at the Third Presbyterian Church, Elizabeth, N. J. Reports were read showing a good balance in the treasury, a gain in membership and a season's activity consisting of three organ recitals, a musical, an address by Dr. G. A. Audley, a social meeting and the business meeting. It was voted that a contribution for the expenses of the New Jersey delegate to the Chicago convention be sent to the state council from the chapter.

The following officers were elected:

President—Hermon B. Keese, Upper Montclair.

First Vice-President—Arthur L. Titsworth, Plainfield.

Second Vice-President—Jane Whittemore, Elizabeth.

Secretary—Mrs. John Keller, Glen Ridge.

Treasurer—Charles Harmon, Newark.

RHODE ISLAND COUNCIL.

The last meeting for this season of the Rhode Island council was held June 13, in the studio of Charles Kelley at Providence. Myron C. Ballou, who has served as state president since the council was organized in 1909—oldest council in the

N. A. O.—was unanimously re-elected president.

The secretary of the council, Miss Mary E. Lund, in addition to reporting the above important information, stated that after further business and a social time, the meeting adjourned for the summer.

LANCASTER CHAPTER ELECTION.

Dr. William A. Wolf was re-elected president of the Lancaster chapter at the monthly meeting in June. Other officers elected were: Vice-president, George Benkert; secretary, Donald Nixdorf; corresponding secretary, Viola Leib; treasurer, Charles E. Wisner; chairman of the program committee, George B. Rodgers.

The annual report of the president showed that the membership increased 100 per cent during the year. The Lancaster chapter is now the largest association affiliated with the Pennsylvania State Council. The recommendation made by Dr. Wolf to add ten volumes to the musical literature of the association was approved. The report of the treasurer showed the finances to be in good condition.

William Z. Roy read a paper on "How a Small Organ Should Not Be Constructed and to Whom the Contract Should Not Be Given."

The new associate members are Gertrude Y. Villey, organist at the First

Presbyterian Church of Marietta; William R. Lantz, First Methodist Church of Chambersburg, and the new active members are Mrs. William O. Frailey, St. Anthony's Church; Miss Minerva Galloway, First Presbyterian Church of Parkersburg. Three honorary members were elected—Dr. Charles Heinroth, organist at Carnegie Institute, Pittsburgh; Dr. John McE. Ward, president of the American Organ Players' Club, and Henry S. Fry, president of the National Association of Organists.

DELAWARE CHAPTER.

At the last convention President George Henry Day pledged ten new members for the year. He has gone beyond the quota, having added fifteen to the membership. It is interesting to note the record of this live chapter during the season. Four public recitals were given, followed by informal get-togethers with refreshments and four round table dinners, at which the attendance increased from eighteen to thirty-five.

Goes to Petersburg, Va.

George F. Austen, Mus. B., A. R. C. O., has left Moose Jaw, Sask., to accept the position of organist and choirmaster of St. Paul's Episcopal church, Petersburg, Va.

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By HAROLD W. THOMPSON, Ph. D.

KEY TO PUBLISHERS—D: Ditson, F: J. Fischer & Bro. G: The H. W. Gray Company. S: G. Schirmer. St: The Arthur P. Schmidt Company. B: Boston Music Company. Su: Schubert. C: Composers' Publication Society.

Missions, Social Service, Brotherly Love.

Nowadays the call of social service is heard so often from our pulpits that the choirmaster is hard pressed to find a good variety of appropriate anthems. With this need in view I have prepared the following list, differentiating as clearly as possible between the different phases of the large general subject:

Barnby—"Beloved, If God So Loved Us" (G) Brotherly Love.
Barnby—"Ye Shall Go Out With Joy," T-B, S (D, G, S) Missions, Harvest.
Bridge—"Behold, My Servant," B (G) Ordination of Missionary.
Barnes—"He Shall Come Down Like Rain," S (S) Missions.
Cobb—"Beloved, Let Us Love One Another," B (G) Love.
Dickinson—"O, Lord, Thou Art Our God," B or A (G) Missions, Social Service.

Dickinson-Nagler—"Make Us Strong," Preferably a cappella. (G) Social Service.
Dett—"Listen to the Lambs," 8 part a cappella. (S) Missions.

Fanning—"Christ Is Not Entered," (G) Social Service, Ascension.

Garrett—"Prepare Ye the Way," STB. (D, G, S) Missions, Advent.

Goss—"The Wilderness," TB, A-T-B (D, G, S) Missions, Advent.

Goss—"Aimtly and Merciful God," (G) Social Service.

Gounod—"Lovely Appear," SA. (D, G, S) Missions, Advent.

C. Harris—"Behold, I Create New Heavens," SB. (St) New Era, Missions.

C. Harris—"Behold, My Servant," STB. (G) Ordination of Missionary.

C. Harris—"There Shall Be An Heap of Coal," ST. (G) Missions, Harvest.

C. Harris—"Blessed Be the Man," (G) Alms.

Hiles—"Blessed Are the Merciful," (D, G, S) Social Service.

Hosmer—"Thus Saith God," S, Bar obligato. (G) Missions, Advent.

James—"I Am the Vine," ST. (Huntington & Dilworth) Love.

Jennings—"Springs in the Desert," T. (G) Missions, Advent.

Macpherson—"Look on the Fields," (G) Missions, Harvest.

Martin—"Ho, Everyone," B. (D, G, S) Missions, Invitation.

Mendelssohn—"How Lovely Are the Messengers," (D, G, S) Missions, Advent.

Noble—"But Now, Thus Saith the Lord," S or T. (C) Missions.

Ouseley—"From the Rising of the Sun," (G) Missions, Praise.

Parker—"Will Set His Dominion in the Sea," (G) Missions, Advent.

Purcell—"O Sing Unto the Lord," B. (G) Missions, Praise.

Roberts—"In Those Days Came John," mostly B (Parish Choir) Missions, Advent.

Rogers—"Look on the Fields," S-A, T. (D) Missions, Harvest.

Rogers—"In the Last Days," TB. (D) Missions, New Era, Advent.

Shelley—"God Is Love," Bar. Mixed or male. (S) Love.

Stevenson—"Listen, O Isles," A obligato. (D) Missions, Advent.

Stebbins—"O, Master, Let Me Walk," A. A-B. (D) Social Service, Discipleship.

Tschesnekooff—"He Doth Create," A cappella chorus. (F) The Ministry.

Vibbard—"Ho, Everyone," SBar. (S) Missions, Invitation.

S. S. Wesley—"Blessed Be the God and Father," SB. (G) Love, Easter.

S. S. Wesley—"O, Lord, Jesus Christ," mostly B. (G) Missions, the Duty of the Church, Advent.

Willan—"I Beheld and Lo, a White Cloud," T. (G) Missions, Harvest.

You will observe that many of these anthems are intended for some definite season in the church year, particularly for Harvest and Advent. The numbers by Barnby (first), Cobb, Nagler, Fanning, Goss (second), Hiles, Ouseley and Shelley are short and might be used as introits. The first number by Dr. Dickinson is very effective; it is quite long and has an interesting organ part. The Dett number is magnificent; some people do not consider the words suitable for a church service—"Listen to the Lambs, All A-crying," the words of an old negro spiritual. The fine anthem by Noble was published for and by the Episcopal Board of Missions, but I observe that it is now announced as published by the Composers' Publication Society; it is rather long, but excellent and easy. The Willan anthem is the only one on the list that I should call difficult, and that is difficult only in the original tenor solo. The Hosmer number seems not to be well known, but it is easy and very effective with its obligato part for baritone and its pretty soprano solo. The numbers by Barnes, Jennings, Janies, Macpherson and Vibbard have original touches in accompaniment or otherwise. The Stevenson number is dramatic. The great Tschesnekooff anthem is one of the easiest of the Russian masterworks; it can be made tonally overwhelming with a big chorus.

In Mendelssohn's "St. Paul" there are some good numbers for the subjects in mind, particularly the favorite old duet for tenor and bass, "Now We Are Ambassadors." In Tozer's cantata "The Two Harvests" (B) there are appropriate sections, also. Bach's "Prepare Thyself, Zion," is rather a difficult aria in the "Christmas Oratorio"—not difficult in comparison with most Bach arias, however. Parker's "The Red Cross Spirit" (G) is a solo in two keys; the title describes it. A solo which tells of how the world is turning to Christ since the war is Rogers' "A Prayer" (S) in two keys—the fine words by Alfred Noyes. Tschaikovsky's "Pilgrim Song" (S), in arrangements for low and medium voice, expresses Tolstoy's spirit of universal Christian benevolence. MacDermid's "He Sent His Word" (MacDermid), in two keys, tells of Christ's missionary purpose and also expresses the general Advent message. In Parker's "Wanderer's Psalm" (G) there is a noble aria for alto beginning, "They That Sit in Darkness"; it is long. In Cady's "The Prince of Peace" (G) there is a lovely soprano solo, "There Fared a Mother," the words by Chesterton, telling of the day when all men shall be at home in Bethlehem. In "The City of God" (S) by H. A. Matthews there is a jubilant soprano solo, "Rejoice Ye with Jerusalem," which would make a good number for the celebration of a great missionary victory. In Rogers' "Man of Nazareth" (S) there is a touching little solo of two pages for soprano or tenor, "Greater Love Hath No Man than This, That a Man Lay Down His Life for His Friends." In H. A. Matthews' "The Conversion" (S) there is

a good tenor solo, "O Master, Let Me Walk with Thee," appropriate for the subject of social service. In Maunder's "Olivet to Calvary" (G) there is an excellent solo for baritone, "The New Commandment," the commandment to love one another. Campion's "The Ninety and Nine" (S), in two keys, is a favorite solo telling of the love of Christ for the lost; a baritone can make it very effective. Laubin's "Offering" (G) is a solo for low voice; the words are particularly touching, telling of the faithful servant of God who was so busy helping others that at the last he could offer God only his weary, empty hands. This number always touches an audience deeply if it can hear the words. O'Hara's "The Living God" (Huntzinger & Dilworth), in three keys, tells of a man who found God only after he had made his heart a friendly place for men; the solo has the merits which have made the same composer's "There Is No Death" so popular. A new number is Elinor Warren's "Others" (G), a solo for medium voice with sentiment similar to that found in the O'Hara composition just described. Perhaps the most popular of all these "heart songs" is "My Task," by Ashford (Lorenz), in three keys, a number which has had phenomenal success. The message is simple and the music is rather obvious, though tuneful; but I have had the song requested in church by one of the most highly cultured and be-doctored gentlemen in the world.

NOTES.

Speaking of Dett's "Listen to the Lambs," recently I was asked by a friend to write some words for that beautiful anthem, words suitable to the season of Trinitytide. It is difficult to print them here, because I can't insert marginal directions, but if anybody is interested in getting such a text, he need only send to me one copy of the anthem with stamped envelope for return. Some day I am going to write an article on texts for Russian anthems. Nearly all the texts printed make anthems of that sort useless in any of the western churches, particularly the Cherubim Song, which has no place in our church year.

The finest anthem I have seen recently is "O, Most Blessed Jesu," (G), by Harry C. Banks, Jr. Two years ago I reviewed it enthusiastically as I could the same composer's first important composition in anthem form, "Souls of the Righteous" (G). The new number confirms my prophecy that Mr. Banks would prove a composer of real distinction. Here is a second lofty work for unaccompanied chorus, with technique learned from the Russians and modal flavor that imparts a high seriousness to the touching melody. The words are apparently by the composer, and he is not a poet of equal power to his musical inspiration. I refer to such a line as "The storm is raging without on the lee (sic)"; the line seems to have affected the music, too, for the composer falls into a lush piece of harmonization that is none the less inferior for being a commonplace of modern French writing. But at the top of page 6 he rights himself and swings into a sonorous passage that blows away all adverse criticism in the sweep of its mighty utterance. There are one or two difficult bits of this composition, but any man who has a good chorus choir will delight in one of the most beautiful anthems so far written by an American. The best fun a critic has is in introducing fine works by men whose compositions are not yet well known. This is the last time I can say that Mr. Banks' work is not well known; after this we shall expect nothing from him but the very best. One anthem might be a lucky chance; two are proof of authentic power.

Another striking new anthem is Clo-

key's "Hymn Exultant" (G), a composition for Easter with organ accompaniment on three staves and with a solo "for an effective solo voice." Is this naivete or irony? With a modern organ and a chorus this number will undoubtedly "come off" brilliantly, and it is not difficult. Mr. Clokey has apparently gone about the task of getting effects as shrewdly and perhaps as coldbloodedly as Poe when he wrote "The Raven." All the tricks that were used in "The Vision" are here, particularly the use of chromatics. I prophesy that this anthem will please any organist who has a fine, modern organ, and will make those who are not so blessed grind their teeth. I do not rank this number quite so high as the Banks anthem, because it does not seem quite so spontaneous, inevitable and serious; but it is every bit as clever and any of our composers might be glad to sign it.

And speaking of the best composers, Mr. Noble has just published a setting of Lanier's "Ballad of Trees and the Master" called "Into the Woods My Master Went." It is published by Banks in England, Schubert being the American agent. I hope that this will end the setting of Lanier's lovely poem; there are already three excellent settings—by Philip James, H. A. Matthews and Noble. All three are for unaccompanied chorus. The James work is the most difficult and possibly the most original. The Matthews setting is easiest, and I know from experience that its dramatic force impresses a congregation mightily. The Noble setting is perhaps the most churchly of the three; it has that high serenity that has given its composer his pre-eminence in our sacred music. Evidently the three settings were composed about the same time. It would be a good thing if such coincidences could be avoided, but I must say that I admire all three too much to say which I should be willing to give up.

Such a pile of new music has accumulated on my desk that I shall have to devote a special article to it next month.

Norden's Choir in Fine Concert.

The choir of the Second Presbyterian Church of Philadelphia gave a concert in the foyer of the Academy of Music May 22 under the leadership of the director, N. Lindsay Norden, and presented one of the best performances which has been heard in that city for a long time. When the number of singers (about twenty-five) is taken into consideration, it is doubtful if there has been a finer exposition of a cappella singing in Philadelphia in years, according to one prominent critic. Mr. Norden has for years been one of the leading American exponents of a cappella singing, and is also perhaps the principal American delver into the beauties and mysteries of Russian music. In a program of fifteen choral numbers eight were Russian in their origin.

Charles Demorest's Work.

Charles Demorest, A. A. G. O., was appointed acting organist and choirmaster of Holy Trinity Episcopal Church, New York City, and has been acting in that capacity during the past two months. Mr. Demorest is also organist of Loew's Broadway Theater, where he has a fine three-manual Möller organ. On Thursday, June 1, Mr. Demorest gave a half-hour recital preceding a lecture at the Fifth Church of Christ, Scientist, New York City, on one of the finest four-manual Skinner organs in New York, playing the following program: "Marche Religieuse," Guilmant; Meditation, Buckbeck; Reverie, Rogers; Melody (dedicated to Mr. Demorest), Nicholson; "Will o' the Wisp," Nevin; Largo, Handel; Prayer, Guilmant; Improvisation on Hymn "Morecambe."

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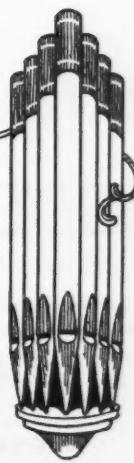
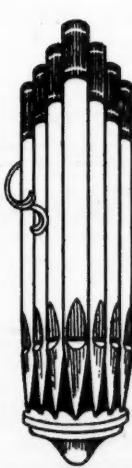
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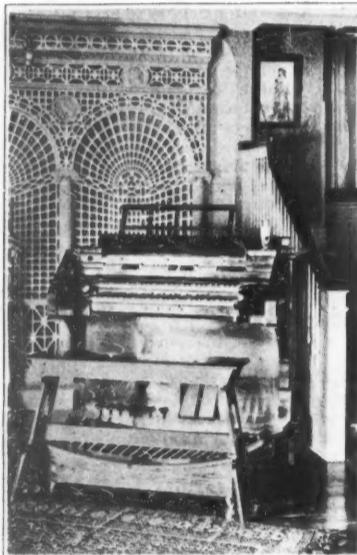
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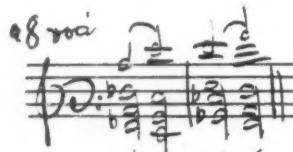


ORGAN IN HOME OF L. E. BECKER.

ector give it a charming tonal effect in the large studio on the first floor, where the console is placed.

Two opening recitals were given by Mr. Becker; the assisting artists were Mrs. Arthur Cook, Otto Wedemeyer, Mrs. Jane Burns Albert and Frederick T. Crowther. Dr. J. J. Sellwood, a prominent physician and organ enthusiast, made a brief address in which he complimented the city on having such a progressive and public-spirited citizen as Mr. Becker.

On Sunday, May 28, William B. Colson, the Cleveland organist, completed his thirty-first year at the Old Stone Church as organist and choirmaster.



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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

The Organist's Relations with the Orchestra Leader.

The moving picture organist's relations with the leader of the orchestra form a most important part in the workings of a picture theater. Cordial co-operation should be had at all times, but in many cases there is friction, jealousy and constant trouble. Perhaps some of the causes are best described by quoting from a letter received from an organist who asks us for an article on "the habits and customs of many orchestra leaders who have only a violin education, some leadership ability and much egotism and braggadocio, but who love to pose as an authority on organs, organ playing and organists." Unfortunately there are many leaders of this class.

When organs were first introduced in the moving-picture theaters, it was instantly seen that here was a new and almost unlimited field of musical exploitation and leaders who had enjoyed being "the whole thing" in a picture house saw at once that their supremacy was threatened and that it would never do for anyone else to receive a share of the credit. One of their favorite arguments was that the organ when used with the orchestra destroyed the orchestral tone. It certainly will do so if the organist uses too much volume of tone, but if he treats the organ as an orchestral supplement in playing with the orchestra, and then as a solo instrument in playing alone, the difficulty is immediately solved. If he uses judicious registration, such as soft strings, flutes, quintadena, vox humana, harp and other combinations of a quiet nature, and always endeavors to keep his part beneath the ensemble of the orchestra, building up where support is needed, as on overtures, hurries, marches and maestoso, his work will be artistic, and no cause for complaint can be offered.

Another point mentioned in our correspondent's letter is that many leaders "are refusing to give any women the opportunity to play with their orchestras, saying that women can't play organs!" It is unfair for many capable women to be deprived of their chance because of this bias. To a certain extent this remark might have had some truth in it when a number of years ago the old tracker system was in vogue, and it required real strength to play organs, but with electric actions it requires much less effort.

An excellent point (although we digress momentarily) that our writer cites: "Of course, long hours without sufficient rest should be prohibited, because of the strain on the back. Medical inspectors in schools do not permit a child to occupy a seat without the feet resting upon the floor; likewise an organist, whether man or woman, should not be forced to sit on the organ bench too long a time." In many cases too long hours are demanded, and with the mental and physical fatigue which accompanies long hours the result is dull and mechanical music.

We know of one leader who placed viola, second cornet and saxophone parts in the organist's orchestra book, so that he could not play, but was obliged to remain silent, and all the time he had extra piano parts of the orchestrations. This is another subject which will be dealt with in our article on organ parts. It is amusing at times when conversing with orchestra players who tell of the importance of their particular instrument in the orchestra, to floor them with the reply: "But you can't accompany the

feature alone on your instrument as I can do," and see them wilt. Imagine a solo on any of the following instruments for from thirty to forty minutes straight: Violin, cello, cornet, trombone, flute, clarinet or drums. The pianist can do this, but he does not have the tone color at his command that the organist has with the variety of registration.

After all it is the human element that enters into the situation and as an antithesis to the above class of leaders we will describe the system under which we are working now. The entire show, feature, Pathé news and comedy, or a number of smaller reels such as movie chats, Hy Meyer's travellahgs and educational, scenic and cartoons, all are screened for the two organists and the leader. In the screening room is also the manager, and one of the operators is running the screening machine. Here we have a "cabinet consultation." If certain parts or titles are to be eliminated we are told at the time. Then the order in which the films will be run is given. After the last performance on Saturday night we compare notes for the new show with the leader, planning the same music to come on the same parts of the picture that he is using wherever possible—for sometimes an orchestral number will not sound well on the organ, and vice versa. In the playing of the feature picture the change from orchestra to organ is made in the middle of a number and not at the end of it. We bring up the organ tone gradually, the orchestra fades out and almost imperceptibly the change is effected and the audience is hardly conscious of it. After their intermission at a signal flash between organ and leader the organ diminishes and the orchestra begins softly, picking up the feature on the same number the organist has been playing. The result is that there is no obtrusion of the music above the picture and the attention of the audience is not distracted from the story. Neither organist nor orchestra musicians play longer than an hour at a stretch. In each three-hour session, afternoon and evening, two intermissions are granted—one of twenty-five minutes and the other of twenty. The result is that at all times the music is played as it should be played and does not sound mechanical or dull.

The leader, who is a splendid musician, co-operates with us, and in turn we with him. Advice is asked and given on both sides, and things run along smoothly, which is as it should be.

Organist's Photoplay Instructions, by May M. Mills.

We are in receipt of this eighty-page book which has been issued by Mrs. Mills, one of the prominent theater organists of this country, and who is now playing in Philadelphia. Opening with a general survey of the requirements of the "movie" organist, and helpful advice, there are sections on audiences, managers, effects, etc., and then alphabetically arranged is almost every conceivable point or term the organist will encounter, together with a classification of music according to national characteristics and atmosphere. Added to this is a list of a few choice musical selections to illustrate the arranger's ideas.

Some particularly good advice is given under the caption "Know Your Organ," and following this there is a definition of the names of organ stops. String, brass and woodwind are described. Sections on the unit organ with its percussion and traps succeed this.

In several sections the lists are lengthy, as, for instance, in Western music, many of the numbers given originally been published in this column. The chapter on effects will prove an eye-opener to some of our sedate church friends. Possibly they will find it shocking when they read the animal imitations. But this is part of a picture organist's work. He is not playing an accompaniment to an offertory solo in church; neither is he playing an organ recital. To paraphrase a saying, "Time, the swiftly moving film, plus the operator, waits for no organist," and his work must be exactly timed so as to fit the picture.

This work is by far the best book for "movie" organists that has yet been published. Beginners can make no mistake by buying a copy. The concise, practical way of arrangement of topics, having been done alphabetically, will save time for the musician, and will illustrate to him exactly the means he should adopt to find a solution for many a puzzling problem. Added to this, the edition is the last word in style and finish, and the typography is clean-cut and clear, so that nothing is left to wish for. The perusal of this book has been a delight.

New Photoplay Music.

The latest three issues of the Boston Music Company are: "Mignonette," a gratifying little intermezzo, by D. Savino in C and F. The first section has staccato chords in groups and descending passages, and the second strain is more sustained. "Fairyland," by C. Huert, an allegretto grazioso in E flat, is in the form of a schottische, with the clarinet and flute tone color predominating in the first part, and the strings in the second. A third and very melodious section is in A flat, with a solo for brass, which the organist can bring out well on his solo reed stop. "Pixie Pranks," by W. E. Loud, is a dainty bit of writing. The first subject is for string solo and a second part in E flat can be contrasted either on soft reeds or on the tromba with the swell closed.

Many organists who prefer to play from three staves, and yet have the orchestral style, will find an organ album just issued by the Fox Company useful. It contains such well known favorites as Deppen's "Japanese Sunset," Arndt's "Marionette," Applefield's "Mood Pensive," Vargas' "L'Esprit de Nil" and "Woodland Dreams" and Maurice's "Haya," an Oriental entracte which we listed a short time ago. In addition to these there are three numbers by Wilson G. Smith: "In a Gondola," "An Ancient Legend" and "Love Song." The Italian barcarolle is graceful and flowing and is given to flute solo, the "Love Song" is a smooth con sentimento in A flat for soft reed, while the "Ancient Legend" is a mysterious and semi-dramatic number in G minor. The pieces are all of medium difficulty, and the transcription has been done by F. J. St. Clair, who is an organist; consequently the work of transcribing has been done carefully and correctly, and the registration indicated is clever and tends to bring out the tone color of an orchestra. The clearness of type, paper and, in fact, the book as a whole, leaves nothing to be desired, and it should prove to be a popular part of the organist's repertoire.

"To a Violet," an expressive moderate in G, with a fine theme that will serve well on love scenes or even on light dramatic sections; "The Lone Pine," a tranquil melody in A flat, and a "Venetian Romance," a melodious barcarolle in E flat, are all from Zamcnik's "Memoirs," and they constitute a tro of excellent picture material. "Le Chant des Boulevards," a brighter theme in G, with a meno mosso of contrasting tempo in an unrelated key, and "Nydia," a quaint number beginning in A minor—con anima—and having a beautiful solo for string tone with an accompaniment that offers splendid opportunity for the use of harp, are by the same composer.

Several numbers to be classified as bright music, suitable for scenes of happiness, are Vargas' "Celestine," Zamcnik's "Joy," Granfield's "Little Soubrette," Deppen's "The Coquette" and "June Breezes," by Miles, a valse-intermezzo in F. Theater organists are constantly looking for new material that will serve for many lighter scenes of a comedy-drama or a straight comedy, and the variety offered here in the way of tempos, keys and the orchestral effects that can be secured by clever registration make these new pieces invaluable.

Three songs that are excellent for the concluding scenes of a drama with the usual happy ending are: "My Heart Is Waiting," by C. G. Gates, which is orchestrated for cornet solo (soft reed solo stop on

organ), "Heart o' Dreams," a sentimental melody in G, and "I Love You More," by Dorothy Lee, which has an air that is ideal for delicate string solo stop.

CHILDHOOD SCENES: "Cinderella," a fairy suite by Lucius Hosmer, issued by the Oliver Ditson company, is a work of outstanding importance. It is divided into four movements: (1) "By the Hearth," which has a baritone melody for cello stop with tremolo chord accompaniment on the strings; (2) "The Godmother of the Fairies," which begins with a mysterioso in C minor, followed by an allegro vivo; (3) "The Court Ball," which depicts the festivities of the dance with an alla minuetto, succeeded by a tempo di valse (the organist should use harp alone on the final measures), and (4) "The Royal Nuptials," which opens a striking brass quartet and an inspiring and brilliant march. The whole suite is splendidly conceived, finely written and carefully executed, and musically portrays one of the most cherished fairy tales of childhood.

STARLAND REVUE 1 AND 2. This new series of one-reel subjects is being issued by the Robertson-Cole Company and consists of glimpses of life behind the scenes of famous stars, novelties in theater construction and other events of interest to "movie" patrons. On No. 1 "The Yama Yama Man," from Hoschna's "Three Twins" (selection) should be played until the Spanish love scene; then "Lolita," by Friml until the T: "The Climax." Dramatic Agitato 22 by Simon until T: "You Can't." Then "Before the Footlights," by Mannev until T: "From the Orient," Leigh's "In a Bazaar," to close.

The second issue: Open with a popular fox trot played on strings and orchestral oboe to imitate the string orchestra being raised and lowered. Follow this with a light opera selection of recent issue, then at T: "He Cures Blues" (William Kent), play "Good Morning, Dearie," when leading man is shown of that opera, until T: "Look Who's Here." Play "Linger Longer Letty" as star of that opera appears until T: "The Acme of Dramatic Art." Play a dramatic number such as Grieg's Andante (Sonata) until T: "A Broadway Favorite." Play opera selection as Nan Halpern appears until she changes into Russian costume.

Answers to Correspondents.

L. J. F., Springfield, Ohio: Where a number is unsuited to being classified as a love theme or of a romantic nature, we place same in our light dramatic cover, as there are many musical compositions misnamed. The first two you mention could be catalogued thus and possibly the last one left among the romantic numbers.

T. R. P., Philadelphia, Pa.: It is not necessary to memorize in an extensive way before attempting "movie" work. Take a course with some theater organist who has had actual experience and who is a thorough musician. Several addresses we forward.

A. S. H., Pittsfield, Mass.: See answer to above.

D. V. F., Schenectady, N. Y.: Mrs. Mills' new book, reviewed in this month's column, would help you, we believe.

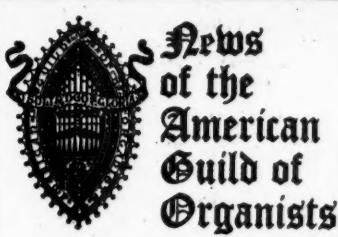
E. K. S., Charlottesville, Va.: See answer to D. V. F. Practical instruction is what you need. We have mailed address requested.

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HEADQUARTERS.

The annual meeting was held the evening of May 31 at Christ Presbyterian Church with thirty present. The minutes of the last annual meeting were read and approved. The general secretary then gave his report as follows: Five new chapters organized—Western Pennsylvania, Baltimore, New Jersey, Eastern Oklahoma and Western Oklahoma—with the prospect of one to be formed, in North Carolina in the near future. New chapters bring new members, which accounts for the large accession of new members, 332, making the total membership in good standing to date 2,358.

The general secretary's report was accepted.

The general treasurer's report was read and approved.

The warden then reported as follows:

"In making my report for the year 1921-22 I can do so only for the last eight months of this period, as my term of office began on Oct. 10 last. I should, strictly speaking, make my report cover a short time preceding that date, but that period was one of inactivity, as is usually the case during the summer. Inactivity, yes, with the exception of a sad occasion in August still fresh in our memories and upon which I need not dwell.

"The season's active work began about Oct. 1, the council meeting every month, and once or twice on special occasions. Headquarters has had several successful meetings, two of which were purely social. It has held its usual New Year's luncheon, with the largest attendance on record, and has held one public service—a service in Trinity Church in memory of Dr. Baier. For the great success of these home activities much praise is due the chairman of the public meetings committee, Mr. Doersam, who, with his committee, was tireless in his efforts to secure excellent results.

"During these past eight months four chapters have been added to the ranks: New Jersey, Eastern Oklahoma, Western Oklahoma and the San Diego branch of the Southern California chapter, which has been created a full-fledged chapter. This makes a total of thirty-two chapters and one branch-chapter. I might add that before we disperse for the summer one more will be added—a chapter in a southern state—and there is also a strong movement on foot for the organization of a chapter in the middle west.

"During the winter I have visited a number of chapters, the Buffalo, Western New York, Michigan, District of Columbia, Baltimore and Virginia making up the list. I had also an appointment with the Pennsylvania chapter at Philadelphia for a visit, but due to unforeseen circumstances I had to cancel this plan. In all of the chapters visited I found things in a flourishing and healthy condition, and I also found that in traveling about one learns that not all men and women organists with ideas worthy and advanced are located in this metropolis.

"In bringing to a close my first and last report as your warden—a term of office short, strenuous and tempestuous—I have no suggestions to offer as to the future conduct of the affairs of the guild. There is, however, one matter of vital importance to my mind. You will not allow this organization to fall asleep, nor will you let it recede or fall backward. But will you allow it to no more than hold its own? Shall the methods of today prevail tomorrow? Does the automobile manufacturer who today produces a machine with no outstanding improvements over the machine which he produced half a dozen years ago find a ready market for his wares? The auto is a commodity. The guild has one commodity—just one line of goods to sell. It sells examinations. Perhaps it is fortunate that it has no competitors in business. Possibly it is unfortunate that it has not. But I see in the future a group of thinkers hovering about a microscope, and the object under inspection is the guild commodity. And to that group of men I wish Godspeed in their work."

Dr. Brewer commended most highly the energy and ability of Mr. Federlein in conducting the affairs of the guild and moved a rising vote of thanks. Dr. Brewer further commented upon the ardent devotion and hard work of the general secretary, the general treasurer, the chairman of the examinations committee, the chairman of the public meetings committee and the chairman of the publicity committee, to whom also a rising vote of thanks was extended.

It was moved and carried that the various changes in the constitution should be considered separately. All of the changes were adopted, so that the new constitution now has the official approval of the guild.

Upon the completion of the tellers' work it was found that 298 ballots had been cast, of which thirty-one were void because not properly made out. For warden Mr. Sealy received 265 and Mr. Federlein 2; for each of the other officers 267 were cast. For the council the following were elected: J. Warren Andrews, 211; William C. Carl, 205; Clarence Dickinson, 251; Frederick W. Schleider, 193, and Frank Wright, 204.

A good supper was provided at the close of the evening, and thanks were ex-

tended to Mr. Bleecker for his efforts and hospitality. The general secretary was directed to write a letter of thanks to the trustees of Christ Presbyterian Church for the use of the parish hall.

ILLINOIS.

The Illinois chapter celebrated its fifteenth anniversary on the evening of June 19 with a dinner that will go down in the annals of the guild in Chicago as a most delightful event. The evening was divided into two parts, the first being held at the Piccadilly Inn in the Fine Arts building and the second in the rooms of the Aeolian Company, in the same building. The dinner was attended by approximately sixty members and was one of the largest for several years. Harrison M. Wild, who was instrumental in founding the chapter and was its first dean, was a guest of honor, with Mrs. Wild, and delivered an interesting address reciting the early history of the chapter. Among others who were called upon to speak were Wilhelm Middelschulte, Clarence Eddy, Albert Cotsworth, Miss Tina Mae Haines, Charles F. Hansen of Indianapolis, Walter Keller and S. E. Gruenstein. Greetings were read by Miss Alice R. Deal, the secretary, from Mrs. Harold B. Maryott, Dr. J. Lewis Browne, Dr. Louis Falk, Rossetter G. Cole, Clarence Dickinson, Charles H. Demorest, William E. Zeuch, Francis A. Mackay, Gerald F. Stewart, Abram Ray Tyler, Dr. P. C. Lutkin and the Rev. Z. B. T. Phillips.

The annual election of chapter officers was held and resulted as follows:

Dean—S. E. Gruenstein.

Subdean—Miss Florence Hodge.

Secretary—Miss Alice R. Deal.

Treasurer—Ralph W. Ermeling.

Members of executive committee to serve three years—Mrs. Wilhelm Middelschulte, Mason Slade and Charles A. Stobbins.

This part of the evening having been concluded, the entire party went to the eighth floor, where Charles A. Stebbins acted as host and Miss Haines as master of ceremonies. There was a most brilliant mock wedding, in which Ralph W. Ermeling and Miss Frances Ann Cook assumed the most important roles and Harrison Wild acted as the clergyman, using a ceremony that filled all requirements and which was prepared by Miss Haines. Miss Haines and her partner, Mme. Hippo (Arthur Becker) gave a scintillating psychic demonstration and there was a selection of a quartet and a double quartet by a music committee which left nothing to be said in the way of levity. As a serious close to the evening Mrs. William Lester sang "Hear Ye, Israel," accompanied by Mr. Wild, and some excellent rolls reproducing Joseph Bonnet's playing were given on the fine Aeolian organ.

The evening was a splendid climax to the administration of the retiring dean, John W. Norton, who has served three years with distinguished success.

INDIANA CHAPTER.

The last meeting of the season was held in the First Evangelical Church, Indianapolis, May 14, when George B. Kemp, Jr., of the Church of the Advent played the following interesting program: Overture, "Coriolanus," Beethoven; "A Cloister Scene," Mason; "Jour de Noce," Archer; Largo, "New World" Symphony, Dvorak; March for a Church Festival, Best; "To a Wild Rose," MacDowell; Finale in D, Noble.

April 19 Professor Paolo Conte, organist of the First Presbyterian Church of Grand Forks, N. D., gave a recital under the auspices of the Indiana chapter in the Central Avenue Church, Indianapolis. His program was as follows: Prelude and Siciliano, Mascagni; Prelude in D, Bach; Prelude and Fugue in C minor, Bach; Improvisation, Op. 67, Conte; Idylle, Op. 83, Conte; "Spring," Op. 47, Conte; Reverie, St. Clair; "Canzoncina," Bossi; "O Sole Mio" (arranged by Mr. Conte). Dubois: Toccata, Capua.

SAN DIEGO CHAPTER.

The sixty-sixth birthday of Dr. Humphrey J. Stewart, dean of the San Diego chapter, was festively observed at Balboa Park, May 22. Dr. Stewart received many callers and innumerable congratulatory letters and floral tributes, and in response to an insistent request he played a program consisting wholly of his own compositions. The new sonata, now in press at Presser's, created a favorable impression. The program was as follows: Overture, "King Hal"; Barcarolle, "Lake Tahoe"; "Menuet Heroique"; Ballet Music from "Gold"; "The Bells of Aberdovey"; Menuet, "In Olden Time"; Sonata, "The Chambered Nautilus."

An outing meeting was held Tuesday evening, June 13, at La Jolla, with a gratifyingly large attendance of members and invited guests. The chapter voted to provide for the admission of associate members at a nominal fee, and the program for next season was discussed. The schedule as presented by the chairman of the program committee includes three recitals, the first by Dr. Latham True at Balboa Park about the middle of September; the second by Austin D. Thomas at All Saints' Church in December, and the third by Mrs. Bess Hilton Bangert in February. One public service will be given, probably at St. Paul's, conducted by the organist, Miss Lillian High, assisted by Mrs. Hesse and Miss Childs. The April meeting will be a composers' evening, and in November and January addresses will be given by Roy Tolchard on "Practical Organ Construction" and by Dr. H. J. Stewart on "The Royal College of Organists," of which Dr. Stewart was a member in the early days of the college. The guild will co-operate with the minister of the First Presbyterian Church in a series of recital services during holy week. The organists who will appear are Miss Ethel V. Widener, organist of the church; Albert F. Conant,

Miss Marguerite Barkelew, Dr. H. J. Stewart and Walter Bouteille.

MINNESOTA CHAPTER.

A service under the auspices of the Minnesota chapter was held at the House of Hope Presbyterian Church in St. Paul Sunday afternoon, May 21. The House of Hope choir sang "How Lovely is Thy Dwelling Place," by Brahms, accompanied by R. Buchanan Morton, organist-director; "To Thee, O Lord," Rachmaninoff; "We Praise Thee," Shverte; "Of Thy Mystical Supper," Lvoff, and were sung a cappella. George A. Thornton, organist of St. Clement's Episcopal Church, St. Paul, played the Sonata in A major by Mendelssohn. Three organ numbers—"At Twilight," "Song of Dawn," and "Supplication"—were played from manuscript by the composer, Gerhard T. Alexis, organist of the First Swedish Lutheran Church, St. Paul.

EASTERN OKLAHOMA CHAPTER.

A meeting of the chapter was held the evening of May 29 at the Coffee Cup Inn, Tulsa, Okla., for dinner and a program. The principal part of the evening was given to an address by the subdean, Oliver H. Kleinschmidt of Bartlesville, who gave an excellent talk on "What the Guild Means to the Organist." Mr. Kleinschmidt explained the significance of the titles "A.G.O.," "A.A.G.O." and "F.A.G.O.," outlining the requirements of the guild examinations. Dean John Knowles Weaver gave an outline of plans to be undertaken by the chapter the coming year. An interesting letter from Clarence Eddy was read. After voting to meet the first Monday of each month, the chapter adjourned for the summer.

WEST TENNESSEE.

The final meeting of the season for the West Tennessee chapter, Memphis, was held Tuesday evening, May 30, in the Bolling Music studios, with Miss Elizabeth Mosby. The retiring dean, Mrs. E. A. Angier, Jr., presided over the large and enthusiastic meeting. The following officers were unanimously elected: Dean, Mrs. F. O. Soderstrom; sub-dean, Leonhard Brabec; treasurer, Laurent Chaveaux; registrar, Miss Belle S. Wade; secretary, Mrs. Nell Murphy; auditors, Mrs. Lunsford Mason and William H. Estes. Three new members selected for the executive committee are Mrs. E. A. Angier, Jr., Mrs. Robert Fagin, and Mrs. Harry Dachsel, and Theodore Doeppke was elected in place of Mrs. Claude Hartzell, resigned.

After the business session the following interesting program was given and a social hour was enjoyed: Concerto, D minor (First Movement), (Miss Elizabeth Mosby); orchestral part, second piano, by Theodore Bohmman; songs: "Dawn," Curran; "Du bist die Ruh," Schubert, and "Der Eichwald," MacFayden (Mrs. F. Faehrmann); piano: Nocturne in D flat, Chopin; "Bird as a Prophet," Schumann, and "Tete de Madrid," Thorne (Miss Margaret Morrison).

The contract for the rebuilding and enlarging of the Hutchings organ in the Eliot Congregational Church, Roxbury, has been given to the firm of William W. Laws & Co., Beverly, Mass. An echo organ of six registers and including a set of chimes will form the fourth manual. Otherwise the organ will retain the present registers, a cornopean, however, to take the place of the two-rank mixture on the swell.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

CHICAGO, JULY 1, 1922.

IGNORANCE

It was the commencement of a fine school for young women. A capable and charming singer was engaged for several solo numbers. The speaker of the occasion was a distinguished and learned man, member of the faculty of one of the leading universities. His address was an excellent one, full of meat for those with brains to digest. It was really a delight to a large part of his audience. But his talk was a trifle long; it exceeded the expected half-hour by some minutes at least. The singer chafed inwardly to such an extent that it was outwardly visible to those near her. Nor did she let it go at that. She called attention in whispers early and often to the length of the address and seemed to deplore it deeply. All she thought of was how early she might get away from the proceedings; of the address she heard nothing and the pearl was quite lost on her.

We recall another commencement. It was that of a great college. The procession was late in starting and the organ prelude which followed was thus delayed. On the stage sat a distinguished man—a clergyman of fame, the public respect for whose attainments was frequently heralded in the public prints and illustrated by the honorary degrees heaped upon him from June to June. He did not hear the organ prelude or judge it from any other standpoint than that of length.

It was a movement from a famous organ symphony, and it was not being played in an uninteresting manner. The music, however, was all thrown away on him. With all his erudition no musical education that would enable him to perform or even to appreciate music had ever been forced on his already crowded brain. Watch in hand he posed for a painting of uneasiness personified and whispered to the college president next him that he hoped the organist would cut down his number. A minute or two of overtime on an organ prelude seemed like a useless eternity to him.

Well, what is the answer? Merely, that if we can banish ignorance we shall help matters very much. Most of our lack of appreciation is due to nothing but lack of knowledge.

GEORGE FISCHER HONORED.

Publishers, whether they print the compositions of organists or publications that record the activities and the progress of organists, perform an important function in the organ world, although it is easy to overlook the fact. When, therefore, a man who has done much for the organ as a publisher, is honored, it is a pleasure to make note of the fact in The Diapason.

George Fischer has done a great deal for the organists of this country. It has been his constant aim for many years to bring before the organists the best that is produced in new organ music. In doing so he has given encouragement to a large number of rising composers. Thus he has served the profession in a two-fold

manner. When you buy a piece of music for a small sum or when you read the current issue of a musical paper you usually take it for granted that these things should be provided for you. You look upon such service very much as you do upon gas, water and electric light. You never think of them unless they fail you. Thus you prove you are only human.

The amount of thought, labor and of financial risk involved is not realized, any more than one thinks of the vast difficulties and risks faced by the various agencies that see to it that your dinner table is provided with its daily bounties. Mr. Fischer could tell many a story of the trying, of the pleasant and of the exciting experiences he has had in serving the organists—and so could a number of other prominent publishers in this country, whose names are household words to all up-to-date organists. But the results have been most valuable. Without such men the young, unsupported composer could never reach the public with the fruits of his genius.

It is therefore appropriate that we should call the attention of our readers to the fact that George Fischer for the second time has been elected president of the Music Publishers' Association of the United States. The election took place June 13 in New York and proved very clearly that the head of the house of J. Fischer & Bro. has the respect and confidence of his competitors in the same measure that he enjoys the respect of the musical profession, and especially of the organists.

LL.D. FOR NOTED ORGANIST

At its commencement exercises June 12 Notre Dame University conferred the degree of Doctor of Laws on Wilhelm Middelschulte, the organist, of Chicago.

It is seldom that a university recognizes the scholarly side of music. Too often ability as an organist or in other musical lines is looked upon as a mere accomplishment—a sign of digital dexterity or of some freakish talent or agility like unto that of the trapeze artist or the bareback rider in the circus. Occasionally some college does give recognition to musical achievement by making a musician a Doctor of Music. The conferring of the highest honorary degree on Dr. Middelschulte, and the similar honoring recently of Paderewski, are a healthy symptom. It is patent to all of us, as it evidently was to the president and council of Notre Dame University, that Mr. Middelschulte through his career as a player and teacher has done as much in scholarly pursuits as any man distinguished in political life or in the field of education has done, and President Burns of Notre Dame put it quite aptly when he referred to the manner in which Mr. Middelschulte has inspired his pupils and thus has done a great work of value to humanity.

Professor Hamilton C. Macdougall of Wellesley College will sail for Europe July 4 on the Aquitania and will not return to his duties at Wellesley before February. He will be accompanied by his son, who was graduated from Brown University June 21. Until October Professor Macdougall will rest and travel and then he plans to settle down in a place convenient to Birmingham or London to write, study, practice and read. He will also visit with his friend, Granville Bantock. Professor Macdougall has been a pillar of strength to the famous college at Wellesley for many years and his praises are sung wherever there is a Wellesley alumna. His articles under the heading of "The Free Lance" have been a most interesting feature of our editorial page for several years, and we are happy to say that they will not be interrupted during his stay in Europe.

"Mr. Eddy is not only an artist, but he is a technician supreme," says the enraptured reporter at Jonesboro, Ark., in writing up the recital of our distinguished townsmen. A rising vote of thanks to Jonesboro for adding to our repertoire of handsome words with which to describe great organists.

The Free Lance

By HAMILTON C. MACDOUGALL

It is a good thing to be able to take the misadventures of life philosophically and even extract amusement from them; witness the following:

"Friend Macdougall: It was during my second shift one warm day recently that word came down from the office to play like hell, since there was a big fire in the building. I had noticed that the side doors leading into the alley were closed, and I had heard water, but thought that a sudden shower accounted for the noise. Smoke began to be smellable and I proceeded to 'play like hell,' and we have an organ with some stomach, to put it with a fair amount of decency. I didn't dare to let up a minute, but roared on and on, wondering how soon the flames would burst into the auditorium; my ear drums were numb and the organ sounded like a distant, remote thing—such as an acoline with the box closed. I had kept this up for about an hour when the relief man came in and said: 'You must be crazy; the fire apparatus went back half an hour ago!'"

This is written in the month of weddings and I am wondering in how many churches the arrangement which I advocated in this column two years ago is in effect. The arrangement was that the officers of the church make a fixed charge for the use of the church, this charge to include the fees of the minister, organist and sexton. I know of cases where this is done and the all-round satisfaction is great. It saves misunderstandings; it assures proper treatment of the three persons who are often very shabbily and unsympathetically remunerated; it saves the bride's family the natural perplexity as to size of fees.

Let me recall two or three cases illustrating the need for some sort of systematic treatment of wedding fees. In my earliest years as an organist I played for an old schoolmate's wedding in church; we had secured the permission of the organist of the church for me to play. He appeared at the rehearsal, appeared at the organ loft on the night of the ceremony, all this on the plea of responsibility to the church for the safe treatment of the instrument. I need not add that he collected the fee. I did not.

One of the most brilliant weddings at which I ever played was one in which neither minister, nor organist, neither sexton nor florist ever was paid. Whether the florist finally collected his bill or not I never heard, but the other three sufferers kept silence. ("Big fools, you," I seem to hear some one say. Very likely we were big fools not to collect by process of law, but would the effort have been worth while? I doubt it.)

An organist nationally known told me of an experience illustrating the last case. He had given piano lessons in a certain family to two or three of the girls, and there were pleasant relations between the family as a whole and himself. One of the girls was married in his church; when he came to count the organist's fee he found it to be \$5. He promptly sent a bill for \$25, acknowledging the \$5 as "on account." He received a check for the balance promptly—and lost the friendship and patronage of the whole family.

The moral to be drawn from the various experiences detailed above would seem to be: "Have a definite understanding in advance."

I wonder how long it will take the English musicians to wake up to the musical situation here in the United States? I have alluded to this before, but the fact that Oxford University is now giving the degree of Doctor of Philosophy arouses fresh interest. It is well known that Amer-

ican academic ideals have been largely derived from those of the Germany of 1850 and after; practically all of our university professors, our doctors, our leading theologians, our musicians—all these have had their training in Germany. The sign of the German intellectual discipline was the Doctor of Philosophy degree, a degree that the English universities would not or, at any rate, did not give.

The revulsion of feeling toward all things German following the great war has left room for another kind of intellectual and artistic discipline, and the French have been prompt to give opportunities for French study in university and music school. I admire the French and, with Kidd (see his "Social Evolution") I believe them to be the intellectual descendants of the Greeks; I also feel that the Americans and the French are nearer temperamentally and artistically than the Americans and English are. But surely the English are making a serious error in allowing their cross-channel neighbors to have the first harvesting in the American vineyard. After all the English are our blood relatives and we have much to learn, and they to profit from a closer artistic alliance.

For Musical Art Museum.

The enthusiastic group which has been working for the establishment of an American Museum of Musical Art announces that it has received a provisional charter from the regents of the University of the State of New York. The site for the projected museum has not been chosen, although Brooklyn has been selected as its location. The names of eleven trustees appear upon the certificate of incorporation papers, headed by that of Miss Alice A. Driggs. The aims and purposes of the institution are set forth as follows:

- To increase and diffuse knowledge of history, science, art, influence, utility and production of music.
- To bring together and preserve objects of art interest and instruction relating to the history, science, art, influence, utility and production of music.
- To erect and maintain a building suitable to contain and preserve objects of art interest and instruction, relating to the history, science, art, influence, utility and production of music; also a musical library, large and small concert rooms, lecture rooms and accommodations for the scientific investigation and trials of ancient musical instruments and ancient musical manuscripts.

Noted Dutch Organist Comes.

Louis Robert, a distinguished Dutch concert organist, played the following program in the Green Avenue Baptist Church, Brooklyn, June 15: Adagio and Allegro, Handel; Andante con moto, Boely; Offertory, Wely; Andante from Sonata in G minor, Louis Robert; Gavotte, De Pamo; Toccata, Hendricks; Serenade, Pierne; Finale, Franck. Mr. Robert is endorsed by the highest authorities, such as Mengelberg, Schönberg and Mailly. He has already appeared as soloist at Wanamaker's Auditorium, where on June 3 he played Russell's "Bells of St. Ann de Beaufort," the Bach Fantasia and Fugue in G minor, Mailly's Andante and Vierne's Finale. In September he will appear in the Wanamaker organ concerts in Philadelphia, giving a program of works by Dutch composers.

FOR VARIATION IN TREMOLOS.

Chicago, June 6, 1922. Editor The Diapason: Every now and then someone brings up the subject of tremolo control, and I noted recently an advertisement devoted to the subject of a master tremolo. It has always seemed to me undesirable, to say the least.

Artistic instinct would have tremolos beat according to their purpose. Surely one does not expect or desire the same rate or character of vibrato for a violin and tibia and horn and clarinet and oboe and a vox humana. Discriminating builders go so far as to build entirely distinct types of tremolos, not being content even with an identical type operated at different speeds and with different degrees of force. This is a subject which might profitably be considered in the forthcoming convention of the N. A. O., along with standardization of console and other organ building practices.

R. P. ELLIOT.

Hillereen, Lane & Co., of Alliance, Ohio, have recently received contracts for two-manual organs for the First Baptist Church, Altus, Okla.; the Rialto Theater, Beville, Tex.; the M. E. Church, Cameron, Tex.; St. John's Episcopal Church, Cuyahoga Falls, Ohio, and the Hipp Theater, New Orleans, La.

BUSINESS QUESTIONS COME BEFORE BUILDERS

[Continued from page 1.]

order at 2 o'clock. A motion was made by Mr. Floyd that when nominations should be made for officers these nominations should be made from the floor. The motion was adopted.

President Möller brought up the question of the importation of organs from Germany and Canada, as noted in his report, read at the morning session. Mr. Floyd mentioned cases of underbidding of American organ builders by foreign firms and of the inquiries he had made into the matter. Mr. Möller brought up the matter of the syndicate newspaper article recently published in a number of prominent papers in all parts of the country, in which the Knickerbocker Theater disaster at Washington was attributed as possibly having been caused by vibrations from the organ. The members present voiced their desire for publicity to refute this article and to counteract the damage it had caused to the organ builders.

The question of the uniform contract was brought up next and after extended discussion, in which Messrs. Camp, Wurlitzer, Floyd, Kent and Losh took part, Mr. Floyd offered the following motion:

"Moved, That the members present vote as to whether or not they will submit the uniform contract of the association to all of their customers, subject to revision in case of need."

The motion was passed.

The vote provided for in Mr. Floyd's motion was then taken and stood as follows: For the use of the contract, 7; opposed, 2.

The next topic brought up by the chair was that of publicity for the doings of the organ builders and the advances made in the profession. Among those taking part in the discussion were Messrs. Marr, Gruenstein and Möller. It was moved by Mr. Floyd that a committee be appointed by the president to handle publicity in co-operation with the secretary. The motion was adopted. Mr. Estey was called upon to tell of the campaign of his company in the way of national advertising.

The next order was consideration of the amounts to be paid to the Music Industries Chamber of Commerce and to the secretary. The benefits accruing to the organ builders from the work done by the M. I. C. of C. were explained by Mr. Wurlitzer. Mr. Camp told of the popularizing of music through the chamber and of the benefits thereby gained by the organ builders. He also pointed out that it is necessary to be organized in order to combat threatened inimical legislation. He brought up the baneful effects from any taxation of the manufacture of organs. Mr. Anderton suggested that Messrs. Camp and Wurlitzer be asked to send to the secretary a letter to be used by him in presenting arguments to prospective members telling why it is to their advantage to belong to the association. Mr. Möller also spoke of the distinct benefits of the organization.

George W. Pound, general counsel of the M. I. C. of C., was introduced and made a very interesting address on his work at Washington, on how the tax on musical instruments was finally abolished and on the change of attitude toward music wrought at the capital. The members accorded Mr. Pound a rising vote of thanks after his address.

Alfred L. Smith, general manager of the M. I. C. of C., was next introduced and spoke of the concrete benefits of the chamber, of the taxation saved to the organ builders through the fight made by that body and of the dangers of new tax proposals. He also spoke of direct and indirect benefits to all organ builders from the work of the National Bureau for the Advancement of Music and other departments of the chamber. Mr. Smith promised the association proper and adequate legal representation as members of the chamber. On the conclusion of his speech he was accorded a rising vote of thanks.

The president appointed the following committee of five representatives of the association to meet with the M. I. C. of C. on the boat trip on the Hudson river Friday: Messrs. Marr, North, Kent, Ebert and W. V. Elliott.

It was moved by Mr. Camp that the appropriation for the ensuing year to the Music Industries Chamber of Commerce be \$1,500. This was passed unanimously.

It was moved by Mr. Floyd that the secretary's annual salary of \$1,000 be continued for the ensuing year. After some discussion Mr. Floyd accepted an amendment proposed by Mr. Beyer that the secretary's salary be fixed for the year at \$1,250. This was seconded by Mr. Beyer. The motion was passed unanimously.

The afternoon session adjourned at 5:15.

BANQUET AT HOTEL McALPIN.

On Tuesday evening members of the association and guests sat down to a dinner in the beautiful colonial room at the Hotel McAlpin. There were thirty-eight present and President Möller acted as toastmaster. A number of interesting talks were made. Those called upon by the toastmaster included: Senator Emerson L. Richards of Atlantic City, N. J. a confirmed organ "fan"; S. E. Gruenstein, editor of *The Diapason* and secretary of the association; Reginald L. McAll, chairman of the executive committee of the National Association of Organists and chairman of the organists' section of the joint committee of reference; E. H. Anderton of the Hoyt Metal Company; Henry Holtkamp of the Votteler-Holtkamp-Sparling Company, Cleveland; A. Gottfried, the well-known pipe-maker of Erie, Pa.; David Marr of Marr & Colton, Warsaw, N. Y.; C. S.

Losh, of Reuben Midmer & Son, Inc., Brooklyn; A. E. Kent of the Tellers-Kent Company, Erie, Pa.; C. B. Floyd of the Hall Organ Company, West Haven, Conn., and S. H. Ebert of the Kinetic Engineering Company, Philadelphia. Handsome souvenirs were placed at each plate by the Hoyt Metal Company.

SESSION ON WEDNESDAY.

The session on Wednesday, June 7, was called to order at 10 o'clock by President Möller. The minutes of the Tuesday session were read and approved.

Mr. Floyd brought up the question of organ architects. He advocated action to protect the builders from unreasonable demands on the part of so-called organ architects. He pointed out that the chairmen of organ committees sometimes feel that they need protection in their task and thus are led to employ architects who may be recompensed for services which in reality they do not render. To uphold their prestige these men feel called upon to find something wrong with an organ and cause unnecessary work and expense to the builder. President Möller pointed out that architects frequently received from 5 to 10 per cent and that they have to make all the trouble they can to show that they have earned their money.

Mr. Marr favored a resolution on the evil of the organ architect and showing wherein he is a detrimental factor. Mr. Floyd suggested as a radical possibility refusal to bid on any specification prepared by such an architect. Messrs. Wurlitzer, Holtkamp and Camp also discussed the subject at length.

The election, the order for 11:15, was taken up at that hour. Mr. Möller was nominated for president by Mr. Camp, seconded by Mr. Floyd. In making the nomination Mr. Camp paid a warm tribute to Mr. Möller. Mr. Holtkamp moved that nominations be closed. This was seconded by Mr. Kent. The motion was passed and Mr. Möller was declared unanimously elected. Mr. Anderton nominated Mr. Kilgen for vice-president and Mr. Floyd moved that nominations be closed. This was passed unanimously. Mr. Floyd nominated Mr. Gruenstein for secretary and the same procedure was followed. Mr. Anderton nominated Mr. Wurlitzer for treasurer and despite Mr. Wurlitzer's request that someone else be elected, suggesting Mr. Floyd, nominations were closed and the secretary was ordered to cast a ballot for Mr. Wurlitzer for treasurer.

The following directors, to serve on the board for one year, together with the officers, were elected by ballot: John T. Austin, Ernest M. Skinner, Adolph Wangerin, David Marr, C. B. Floyd, Henry Holtkamp and E. H. Anderton. On motion of Mr. Floyd the election of these seven directors was made unanimous.

The membership committee was re-appointed by President Möller as follows: Messrs. Beyer, Wangerin, Floyd, Denner and Gruenstein.

The organ architect committee was named to consist of the following: Messrs. Floyd, Wangerin and Gruenstein.

F. A. North was appointed on the committee of reference with the N. A. O. in place of R. P. Elliott.

On motion of Mr. Marr the next place of meeting was left in the hands of the officers and board of directors.

The meeting adjourned at 12:06 p. m.

REPORT OF PRESIDENT MÖLLER.

Fellow Craftsmen: We are meeting in our fourth annual convention as the Organ Builders' Association of America and again it is incumbent on me to make to you a report of the work of the association for the past year so far as it has come to my attention. I will ask you to bear with me in making this report.

Our association was created and organized during the war, mainly to protect ourselves against excessive taxation and to enable us to secure necessary material so that we could keep our men working, as at that time you all know it was hard to get certain lines of material without a government permit. So it was a war baby, now 4 years old.

More than three years have elapsed since the war ceased and conditions have changed as to the necessities that were the factors in the creation of the association and some of our members think there is no necessity for membership, or possibly even for the existence of an association such as ours. Of course that will be for you to determine.

I shall endeavor to tell you what has come to me in the past year that needs the attention of our members. I think there are many things that make our association a necessity if we wish to continue our business as heretofore. The government is not yet economizing very much in expenditures and needs more and more money for carrying on the expenses of the government, and whether our profession will be fortunate enough to be eliminated from excessive taxation depends on how we may combat those who might think it necessary to tax pipe organs.

The year we are just closing has been one of recuperation and construction for most manufacturers. Although we may not have as many unfilled orders on our books today as we had at our meeting last year, I am sure we have all been busy. The notable fact has been the large number of unemployed, and in spite of that, the number of strikes and organized labor troubles, but, fortunately, I do not think any of us have suffered from strikes or labor troubles. I think we all appreciate that the confederacy and organizations of labor, although only a very small per cent of the mechanics and laborers of every kind are members of these labor organizations, have weight and can get laws passed by congress and our legislatures for their benefit to the detriment of others. The last congress has shown the power of

organization, when the farmers with their small organization, which numbers less than 2 per cent of the farmers, can block legislation in congress. This shows definitely what organizations can do.

I have only one political theory and that is protection for American industries, and I believe we, as an association of organ builders, should pass such resolutions or take such action that will bring before congress some facts that will give us better protection.

On my recent return trip from Europe I met a gentleman on the steamer who told me he had arranged to handle graphophones and other goods made in Germany, as he could buy them so much cheaper than American goods. I also met another gentleman from the South who told me he had bought in Berlin, as I understood it, 100 bathtubs and fixtures complete at \$12 each in American money and was shipping them as ballast to Galveston, Tex., as in that way the freight was very little. I believe that in many lines of trade, German goods are coming into this country.

I have no doubt that all of you are familiar with the disaster of the Knickerbocker Theater in Washington on Jan. 28. Mr. Wurlitzer wrote me on April 10 enclosing a copy of the Sunday Buffalo Express, where an entire page with illustrations was published, entitled "When Death Played the Pipe Organ." This was one of the most gruesome articles and pictures I have ever seen and stated that the disaster was supposed to have been caused by the vibrations from the pipe organ. I believe this article was first published in the New York Times and, in a letter received from Mr. Wurlitzer, who investigated the matter, found that before the article appeared in the Buffalo Express, a letter signed by Louis Irvin Thompson appeared in the New York Times, as well as in other city papers. Now I think Mr. Wurlitzer can give us further information in reference to this, but we feel that this article has done a great deal of injury to the pipe organ business, as people think if the disaster at Washington was caused by the tone vibrations from the organ pipes, other buildings might be in similar danger.

Fortunately, however, this disaster has been proved to have been caused directly by faulty construction and in the early part of April five men were indicted for failure of their duty in constructing and as inspectors for accepting a building that was known to be faulty in its construction. In a clipping from the Washington Star the following appears in a more lengthy article:

"The indictment charges that the five accused persons did 'unlawfully, feloniously and carelessly fail and neglect to design and draw the plans and specifications; to fabricate and furnish the structural steel and iron in a careful, skillful and prudent manner; to furnish the cement, concrete, brick, stone and hollow tile in a careful, skillful and prudent manner; to properly supervise and superintend the construction, and to examine and inspect the work sufficiently.'"

This will absolutely contradict the theory that the destruction was caused by vibrations from the pipe organ, but the fact remains that damage was caused by the publication in the city papers as aforesaid, and I think that we, as an association, should take some action that will at least prevent such articles from appearing again and that the author and publishers of these articles should publish an article that will set straight, without question, the theory advanced that buildings could be destroyed by vibrations from pipe organs, and I suggest that a committee be appointed to take this matter in hand and report, either at a later session, or to make investigation and write up such articles as will contradict the widely published article and theory that the destruction was caused by vibrations from the pipe organ.

Several months ago I received letters from some members of our association, suggesting a national pipe organ publicity campaign by advertisements in the leading popular magazines, to be paid for by our association. I will be glad to have this question discussed and action taken.

Two years ago and again last year at the annual meeting in Chicago, the uniform contract was the vital question discussed. There were some points of uniformity adopted which I think were approved by all builders and thus far I have heard no complaint as to the carrying out of this uniform agreement, and, as far as I know, it has been carried out. If desired, we will be glad to take the matter up at this meeting.

In conclusion let us appreciate the magnificent work in which we are engaged. It is not the ordinary manufacturing of a dumb machine, but is a work of art, the creation of an instrument of throbbing, pulsating life and beauty of tone unsurpassed by any man-made articles, and the more we strive toward the perfection and advancement of the organ, the higher and more appreciated will be our efforts.

Our association should not in any way be a hindrance to any of us in making advances and improvements or in the transaction of our business, but should be an aid to all of us, mutually helping us all to do business and do the best we can to advance the American pipe organ.

The English organization of organ builders has a slogan: "To make the English organ supreme in the world," but let us adopt as a slogan "The American organ shall be superior to anything that is built in the world," and from my observation of our construction and our superior methods we are building an organ that is better and superior in quality, tone, workmanship and resources to any organ made in any other country. Let us, therefore, continue in the line of our beloved art and maintain a standard so

high as to defy competition from without.

REPORT OF THE SECRETARY.

The past year has been one of activity and growth for the Organ Builders' Association of America, and though the sky has not been cloudless, there is a great deal that gives the greatest encouragement for the future. The association at present has a membership of forty-seven. Of this number twenty-two are full members, eight are associates, including makers of organ parts and supplies, and seventeen are of the class of associates and those engaged in the organ business but who cannot be classed as manufacturers. This last class, while not paying a large part of the dues, is a very important addition to the association through its moral support and the help it gives the cause of the association in various ways in all parts of the country. There have passed from our midst through resignation four members in the thirteen months since the last convention in Chicago. Efforts have been made by President Möller and myself to win these back to the fold. Thus far the backsliders are still sliding in the wrong direction, but it is expected that they will go into reverse soon. Two campaigns were made by the secretary to increase the membership and as a consequence a number were added to the list.

Throughout the year I have endeavored to keep in touch by correspondence and otherwise with the membership in general and feel that thus some good has been achieved. The draft of the uniform contract which was adopted at the Chicago meeting and commended to all members for use, although not made obligatory, was corrected by the committee on standing contract at a meeting in Chicago. Your secretary had this contract printed and sent out to all members and to all other organ builders. To give the organ greater publicity articles bearing on the instrument from a popular standpoint were prepared and sent to papers in all parts of the country and the liberality of editors in giving this matter space indicates a healthy popular interest in the organ.

Very important and promising work has been done during the year by the committee of reference which has been considering problems of organ construction with a view to giving proper advice to prospective purchasers, in cooperation with a corresponding committee of the National Association of Organists. The first fruits of the work of this committee are set forth in a report issued late in 1921 and published in full in *The Diapason* for December. The committee took a stand on the questions of naming of unit installations, on the naming of duplex stops, and on the relative position of the manuals. The men on this committee of reference are: Herbert Brown, Robert P. Elliott, William E. Haskell, David Marr and M. P. Möller, chairman. The N. A. O. members are Charles M. Courboin, Clifford Demarest, T. Tertius Noble, Firmin Swinnen and R. L. McAll, chairman.

At the suggestion of some of our members a questionnaire was sent out on the advisability of joint advertising in prominent national publications, with a view to promoting the demand for organs and awakening interest in the instrument. Although some of the replies received were favorable to the plan, the majority indicated that the members felt that at present the project would not justify the expense involved and that the results would be doubtful. This meeting would be a good time to take up and discuss the question.

Questionnaires sent out by the secretary last October, after sufficient time had elapsed for all builders to study carefully the draft of the uniform contract as approved by the Chicago convention last year and revised by the standing committee on the uniform contract appointed by President Möller brought out an encouraging response, although by no means all the members took the trouble to answer the secretary's inquiries. A summary of the replies received shows that at that time seven members were using the contract draft virtually as adopted by the convention, only minor details of wording being changed. Five members, of whom two are associate members, reported that they were using the contract in full. One wrote that he was using some of the provisions.

Your secretary takes the liberty to suggest, in view of conditions as he has found them during the year, that there be considered the question of a revision of the dues downward, and that a fresh effort be made to win back to the fold those few who have stepped out. In several instances it was stated that while there was a desire to remain in the association, it did not seem to the resigning member that he was justified in paying \$100 a year for the benefits received. For years the organ builders had no organization and as a consequence when the war broke out they had to take emergency action. For the promotion of united action on various problems that arise from time to time and as a means of encouraging good fellowship the association is essential and it would seem like a calamity if members were permitted to drop out and the body should become too small to be representative. An organization provides the means for joint action when the need for it arises. I would therefore respectfully recommend that the question of reducing the annual dues of full and associate members to \$50 a year be considered. The dues for repair men and other non-voting members to remain at \$10 a year. This of course, would require a corresponding cut in expenses and would make it imperative to pay less to the Music In-

dustries Chamber of Commerce and to the secretary. Should an emergency arise which makes a larger fund necessary, the members would no doubt be glad to respond for their own benefit to any levy of an assessment by the association.

This has been a good year for the organ builders and the members of this association may congratulate themselves on the situation. The demand for organs in this country seems to be growing and the "point of saturation" of which much is said in the automobile business seems not to be in sight at all. Large municipal organs are in demand more than ever, and down to the smallest instruments there is a healthy demand, which has not subsided in recent months. There is more interest in the organ, also. It is no longer a necessary piece of church furniture or the plaything of the rich in their homes, but a daily necessity to the multitudes both in their worship and their amusement.

In all his activities the secretary has had the constant support and valuable counsel of Mr. M. P. Möller, the president, whose interest had never lagged. He feels indebted also to his predecessor as secretary, Mr. Adolph Wangerin, who started him in his work with records in a condition of flawless accuracy and completeness and with a readiness always to help. Mr. Wangerin's work as secretary is one for which this association is deeply indebted to him, as the present incumbent of the office can testify.

In closing the secretary wishes to thank the members for their uniform indulgence and their always evident desire to help. Sometimes I have felt strongly that the work of the association did not receive the attention or the interest of some members to a sufficient extent, but I have always received comfort from the friendly attitude of each member and the consideration given my sometimes too insistent letters. For this co-operation and for the honor conferred upon me in having been permitted for one term to serve as your secretary I desire to thank you most heartily in bringing this report to a close.

Respectfully submitted,
S. E. GRUENSTEIN, Secretary.

At the residence of Mr. and Mrs. Ernest Douglas in Los Angeles a program of piano and organ music was given Sunday afternoon, June 18, by Carl Green of the Southern California chapter, A. G. O., assisted by Mrs. Albert C. Knudson of Boston. Mr. Green's organ offerings were: Fugue in F minor, Bach; Pastoral from First Symphony, Guilmant; Alla Marcia from the Twelve Meditations, Rheinberger; Evening Song, Johnston; Postlude in E flat, West. The organ and piano duos included: Theme and variations, Widor, and Scherzo, Guilmant. This was followed by an informal recital on the organ loft organ by Mr. Douglas.

Rhythm and Registration

[From the *Musical Times*, London.] Ernest Newman laid his finger on the chief weakness in modern organ playing when he wrote in the Sunday Times of Feb. 12:

"Myself when young did eagerly frequent organ recitals, but my enthusiasm for them could not survive the irremovable defects of the instrument. The organ is a jolly thing to play, but very often a tiresome thing to listen to. So much time is lost hunting for this stop or that, the music being held up meanwhile, that the hearer with a sense of rhythm feels his reason slipping from him."

The defects, however, are as a rule in the player rather than in the instrument, and they are not irremovable. They do not exist in organists who, realizing that rhythm is the life of music, refuse to sacrifice it to variety of tone-color, which is never more than an accessory when fine music is concerned. In theory the numerous mechanical contrivances of the modern organ enable us to effect registration changes without delay, and no doubt in the case of a player who realizes the importance of rhythm and is content with a modest color scheme they do all that is claimed for them. But their presence too often proves a fatal snare. Blest with a multitude of stops and an array of gadgets wherewith to ring the changes on them, many organists seem to be unable to play more than a few bars without a change of tone-color. Some of these changes they manage without breaking the rhythm; some they don't. A few years—even months—of succumbing to temptations of the latter type are sufficient to blunt a player's sense of rhythm. He is unconscious of the awkward gaps, having the music before him, and being able to pick up the threads, but his hearers suffer as Mr. New-

man says they do. No wonder organists have such a bad reputation where rhythm is concerned. It is no uncommon experience to hear a player (splendidly equipped on the technical side) hold up a work in a simple passage while he makes some change of stop—often one so unimportant that the result is hardly apparent to the average hearer.

Organists who think that a Bach fugue is intolerable without frequent change of power and color apparently forget that some of the biggest of Bach's organ works have long been popular transcribed for the piano-forte—an instrument of one color. Thousands of people, indeed, have never heard these works save on the piano-forte, and yet have not found them dull. But then the pianists who play these transcriptions do not halt from time to time to adjust their seat or catch a fly. They attend to the business in hand, which is to let the music speak without interruption. If our remark about catching a fly seems an exaggeration, let us support it by referring to Mr. Newman's criticism of a performance of a transcription of "L'Après-midi d'un Faune."

"Oh! how arthritic Debussy's poor old faun had become! To bask languidly in the Sicilian sun is one thing; to creak in every bone when you move is another. It all came from that hunt for stops and combinations. . . . I had the curiosity to time the performance. The little Eclogue took exactly twice as long as it does on the orchestra."

What should we think of an orchestral performance in which frequent breaks in the rhythm occurred while the players picked up their instruments, adjusted their pince-nez and otherwise made ready for an entry? But the equivalent of this happens in a greater or less degree at many organ recitals. Of course, it could be avoided by the use of assistants to lend a hand at some of the more awkward changes, but many recitalists appear to regard help of the kind as being likely to damage their reputation for skill.

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CONTENTS: No. 5.

Frontispiece: St. Paul's Organ, North Case.

The Organs of St. Paul's Cathedral. The Rev. Andrew Freeman, Mus. Bac., F. R. C. O. (Three plates).

The Audsley System of Divisional Stop Apportionment and Control. George Ashdown Audsley, LL. D.

The Schulze Organ in St. Bartholomew's Church, Armley, Leeds. Thomas Edward Pearson, Mus. Doc. (Two plates).

On Playing Bach, John Matthews.

Marcel Dupré: An appreciation (with portrait).

Some English Organ Tutors Past and Present. A. Eaglefield Hull, Mus. Doc.

The Positive. C. F. Abdy Williams, M. A., Mus. B.

Specifications: King George's Hall, Blackburn. (One plate). Wellington College Chapel.

Reviews of Books and Music.

Letters to the Editor.

The True Diapason Chorus.

The Armley Organ.

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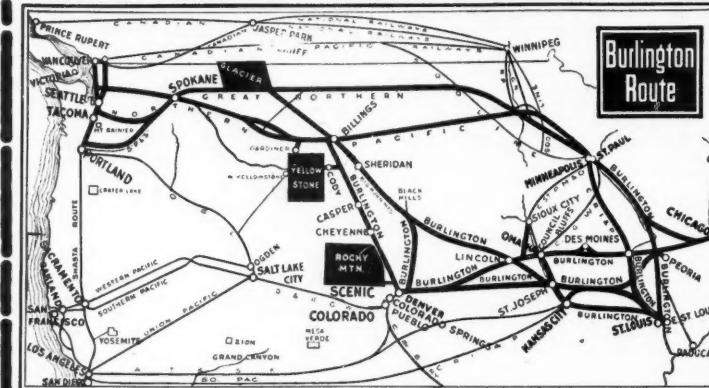
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BY HAROLD V. MILLIGAN.

SONATA TERZA, by Don G. Pagella. Published by J. Fischer & Bro., New York.

When it was announced some time ago that Pietro Yon was collecting and editing an anthology of modern Italian organ music, we rejoiced. The organ music of modern France has so many ardent and convincing propagandists in this country and has come to such unquestioned supremacy, it seems to us desirable that some other composers than those living in Paris should have an opportunity to be heard occasionally.

Before the war, Karg-Elert, Reger and a few other Germans occupied an honored place on our programs, but the only Italian names that were at all familiar to Americans were Bossi and Capocci. Thanks largely to Mr. Yon, we are beginning to realize that there is other music in Italy besides realistic opera! He has popularized Ravanello's "Christus Resurrexit," a work, however, which was not new here when he first played it. We remember his playing, probably for the first time in this country, the first and later the second sonata of Pagella. The third sonata is now included in his Italian Modern Anthology, published by the house of Fischer. Appropriately enough, it is dedicated to Mr. Yon. The publishers have wisely left all the directions as to registration and expression in Italian. Most of the words are familiar, and when one encounters a stranger like "chiuso" or "aperto," it does not require much perspicuity to divine its meaning.

The sonata is in three movements and is decidedly modern in style—more so than either of its predecessors. Like most modern music, it is fragmentary in style, a mosaic rather than an extended logical design. The themes are usually brief and pungent and their development is episodic. The resources of the modern organ are called upon and the color is always vivid. There is a brief introduction, "grave maestoso," and then the first movement proper, "allegro." Through shifting chromatic harmonies the music moves in a modern version of sonata form. The second movement is largely concerned with a solo for oboe. One cannot escape the feeling that the composer has been lingering around Tristan's castle and has not been entirely able to rid his mind of the poignant sadness of the shepherd boy's English horn at the beginning of the third act. But his creative impulse is too strong to remain long in bondage even to so compelling a domination as Richard Wagner, and he moves on in his own way and develops a beautiful and expressive slow movement. The pervading melancholy is relieved by a second theme in major tonality, and the movement ends with the "tierce de Picardie." The third and last movement is an allegro vivo in double time, with a suave second theme, and a brilliant full organ ending in A major.

CHORALE. NOCTURNE. PEASANT'S SONG, by E. Grieg; transcribed by Orville Lindquist; published by G. Schirmer, New York.

These three short piano pieces of Grieg's, transplanted to the organ, are the latest additions to the interesting series of Schirmer transcriptions. The transcribing has been done by Orville Lindquist and accomplished with more than ordinary skill. Two of the pieces are from the popular "Lyric Pieces" of the great Norwegian, and the third is an elaboration of a chorale, "Gedanken-voll ich wandere." (Why the German title? Is it a German chorale, or a Norwegian chorale? The Peters edition and other German publications were among the most subtle and persuasive channels of German propaganda before the war.) At any rate, it is an interesting piece of music and makes a fine impression on the organ. The chorale, "adagio religioso," is sung in four-part harmony on a soft swell combination; then the melody is given to the great flutes, with the figuration played above it on the swell. On the third time around the harmony is filled in more richly and both hands play on the great, with a forte combination building up to full organ.

The "Peasant's Song" and Nocturne are equally interesting and unconventional, especially the Nocturne, which appeals to us very much as a bit of organ music. The charge is sometimes brought against Grieg that his music is fragmentary and that his phrases are short of breath. This characteristic may become a virtue in certain circumstances and it makes the adaptation of his music to the organ particularly attractive, making possible a clear exposition of melodic phrases by means of solo stops. Thus in the Nocturne we have a fine opportunity for reeds and flutes. The echo organ can be used with striking effect also. The transcription of such music as this is in line with the present-day tendency of organ music toward more colorful and poetic style rather than the "prelude and fugue" school of the last century.

Second Pageant of Progress.

The second annual international pageant of progress exposition, open-

ing Saturday, July 29, and closing Monday, Aug. 14, holds promise of being more successful, both in point of exhibits and attendance, than the event of 1921 in Chicago. Last year every foot of the three and one-half miles of exhibit booths was occupied by commercial, industrial and educational exhibits, and the attendance reached the million mark. This year the exhibits will be even more extensive, better organized and more attractive, and an attendance in excess of 1,500,000 is expected. Spectacular events, in the air, on land and water, morning, afternoon and evening, will add materially to the enjoyment of a visit to the pageant.

Recitals by Jesse Crawford.

Another musical innovation by the Chicago Theater was made June 4 when Jesse Crawford, organist of that house, began a summer season of Sunday noon organ recitals on the Wurlitzer instrument. Balaban & Katz in offering this feature believe that it will prove as successful both from a popular and an artistic standpoint as the orchestra concerts which began last autumn and continued through the winter on Sunday noon, stopping only to give the musicians a summer's rest. Mr. Crawford is recognized as one of the major organists of the theater world, being brought to Chicago at the opening of the Tivoli, and from that house to the Chicago when it opened last October.

Biggs in France for Summer.

Richard Keys Biggs of Brooklyn sailed for Europe with his family on the Olympic June 24, to be absent until the latter part of September. Mr. and Mrs. Biggs will pass the summer in Angers, France, Mrs. Biggs' old home, and he is to play in the cathedral there. This is the cathedral in which he met Mrs. Biggs during the war. The two children—Georges and Jeanne—sailed with their parents. Mr. Biggs plans to pass a part of the summer in Paris.

Death of Mrs. James N. Reynolds.

Mrs. Ruth Freeman Reynolds, 32 years old, wife of James N. Reynolds, organ builder of Atlanta, died suddenly on June 3 at her home in Atlanta. Mrs. Reynolds apparently was in perfect health and had given no sign of the malady—heart disease—that brought about her death. She was a woman of many accomplishments and greatly beloved. The funeral was held at High Point, N. C., the old home of Mrs. Reynolds, June 6, at the ancient burying ground of Springfield, and was the occasion of an outpouring of friends and relatives.

Breitkopf & Härtel have just issued a new edition of the second part of Bach's "Well-tempered Clavichord," edited by Ferruccio Busoni. An interesting feature of the book is the recognition bestowed upon the organist Wilhelm Middelschulte in that a canon and fugue by him on the chorale "Vater Unser im Himmelreich" is published as an excellent example of modern development of polyphonic art. An inversion of a canon by Mr. Middelschulte also is used in this volume.

Harold V. Milligan, organist of the Park Avenue Baptist Church, New York City, lecturer, composer and writer, who contributes reviews of new organ music to The Diapason monthly, will pass the summer in the Berkshires, and during July and August will be at Camp Yokum, Becket, Mass. He will have charge of the music in a large girls' camp and among other activities plans to put on an outdoor production of Gluck's "Orpheus."

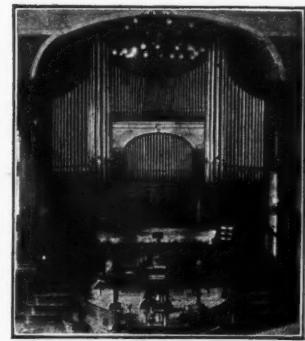
John Henry Bremer, organist of the Richmond Hill Baptist Church of New York, is now in charge of the organ and octavo department of the G. Schirmer, Inc., order department, and all orders receive his personal expert attention. This fact is of interest not only to Mr. Bremer's many friends, acquired during a connection of forty years with the house of Schirmer, but to others also who will be benefited through having the help of a trained organist in their selection of new music.

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NEWS FROM PHILADELPHIA.

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., June 21.—The thirty-second annual meeting of the membership of the American Organ Players' Club occurred June 8. Mr. and Mrs. David Edgar Crozier opened their spacious suburban grounds for the event, which was largely attended and enjoyed to the limit. One felt as if he were in the enchanted gardens of "Parsifal"—beautiful and gigantic old trees, verdure in the pink of condition and artistic order, roses without limit, vines, fruit trees and even garden vegetables were inspected by the members and visitors. Oh, you should have been there!

In the midst of this Elysium of hill and dale is the music studio, designed in old colonial architecture, with its artistic surroundings and contents, embracing music scores, photographs of the masters of organ lore, cathedral prints, paintings, and bric-a-brac, all denoting the cultured temperament. The three-manual organ and the grand piano complete the equipment.

The formal musical program of the evening consisted of: Trio, D minor, Mendelssohn (violin, Earl Pfouts; cello, George Otto Frey; piano, Harry C. Banks, Jr.); Serenade, Pasche; vocal solos by Mrs. R. Meade Smith, of Haverford, Pa. ("Croodlin' Doo," Eugene Field, and "Whenever I Meet a Queen," Rupert Brook), with the composer, Uselma C. Smith, Jr., at the piano; informal organ recital by Rollo F. Maitland.

The guest of honor was S. E. Gruenstein, editor of The Diapason, who at the proper time made a short address of interest to organists—otherwise he enjoyed himself.

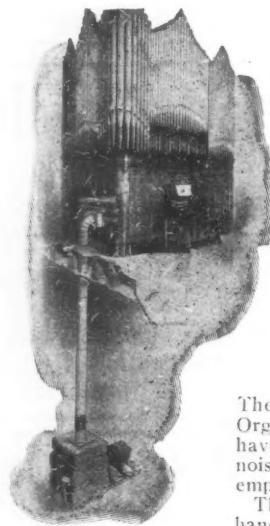
Officers elected for the year were:
President—John M'E. Ward.
Vice President—Henry S. Fry.
Secretary—Bertram P. Ulmer.
Treasurer—Herbert S. Drew.

Librarian—Jennie M. Carroll.
Directors—Frederick Maxson, J. C. Warhurst, H. C. Banks and Rollo F. Maitland.

A beautiful Gothic church of artistic appointments was the scene of a most satisfactory musical service on Ascension Day. St. James', of which S. Wesley Sears is organist and choirmaster, is the name—and its male choir, numbering forty-six as now composed, is one of the best in the country. Dvorak's beautiful Mass in D was the work performed, wholly with orchestral accompaniment by forty members of the Philadelphia Orchestra. The choir work was as near perfection as could be imagined; attacks, releases, intonation, phrasing, climaxes, etc., were carefully prepared and delivered. The audience crowded the building and was amply repaid for its presence. Such performances set an example to those churches whose resources ought to be and too often are not utilized to the utmost to encourage the rendition of the larger musical works with adequate orchestral and vocal support.

Choirmasters searching for modern and well-written anthems, should investigate the compositions of Frances McCollin, who manages to capture a prize for original compositions rather too frequently, to the consternation of her competitors. On May 3 "The Four Winds" was sung by the Orpheus Club at its concert in the Academy of Music. May 14 at St. Peter's was heard "Then Shall the Righteous Shine." May 21 at St. Paul's, Ogontz, "God Is Our Refuge" (first performance) and "The Lord Is King" were given under the direction of William Timmings.

Harry C. Banks wrote a cuckoo of an organ piece. It brought him a prize of \$50 in good money from De Pauw University, Greencastle, Ind. Yes, its name is "The Cuckoo."



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Herewith we present what our genial Philadelphia correspondent calls a radio picture of the first performance of the Maitifrywardland Sonata for organ, op. 1926, in honor of the sesquicentennial.

It is scored for six feet and thirty

fingers, in the rarely heard key of the three accidentals, one flat, one sharp and one natural, giving a magnificent celeste effect. The entire work is in one movement, as per the facial expressions of the executionists. It is not copyrighted and foreign papers may copy at their pleasure.

MUCH WORK FOR COURBOIN

Recitals on Austin Organ at Little Rock Among Engagements.

The past two months have resulted in a large amount of concert work for Charles M. Courboin, particularly in the South and Southwest. His first tour into the South was made, the latter part of April and included recitals before the Kentucky council of the National Association of Organists at the Methodist Temple in Louisville, April 17; a recital at the First Baptist Church of Birmingham, Ala., April 19, and a recital in Trinity Methodist Church, Charlotte, April 21. So successful was the last recital that in response to the large number of requests received, Mr. Courboin remained over the second night and gave another recital to an audience fully as large as that which attended his recital on the first evening. Following these recitals, Mr. Courboin spent a day at Grove Park Inn, Asheville, N. C., as a guest of Palmer Christian, organist at the inn.

The first week in May Mr. Courboin gave two recitals in connection with the celebration of music week, one of these in the Wanamaker auditorium in New York on May 2, and the other on the great organ in Philadelphia May 4. At these recitals Mr. Courboin gave the first rendition of a new organ composition by Dr. William Berwald of Syracuse University, entitled, "Variations and Fugue on an Original Theme." May 20 Mr. Courboin gave a recital at Wilson College, Chambersburg, Pa., and followed

this with one at Syracuse May 22 in the First Baptist Church, June 16 and 17 Mr. Courboin dedicated the new organ in the First Presbyterian Church of Little Rock, Ark., with two recitals. He followed this with a series of three recitals on the new Austin organ in St. John's M. E. Church. Mr. Courboin assisted at the Sunday morning services on June 18, and gave recitals on Sunday, Monday and Tuesday evenings. This organ is the gift of R. Leedy Matthews and is one of the finest instruments in the South.

Dickerson-Nevins Wedding.

Willard Irving Nevins, organist of the Lewis Avenue Congregational Church, Brooklyn, married Miss Helen Dickerson Wednesday evening, May 31. The ceremony was performed in the Lewis Avenue Congregational Church, Brooklyn, and was attended by many representative musicians. The wedding music was played by Dr. William C. Carl. Mr. and Mrs. Nevins sailed for Paris the next day to pass their honeymoon in the French capital and on a trip on the continent, returning to New York the first of September. Mr. Nevins has for many years been associated with Dr. William C. Carl at the Guilmant Organ School and is his assistant in the organ department of that institution. During the summer Mr. Nevins will do coaching with Joseph Bonnet on the Isle of Wight, where the French organist is passing a large part of his summer holiday. Mr. Nevins is the secretary of the National Association of Organists.

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STECKEL GOES TO WHEELING

Important Church and Masonic Positions Accepted by Organist.

Edwin M. Steckel, for three years at the First Presbyterian Church of Huntington, W. Va., has accepted a similar post at the First Presbyterian Church, Wheeling. His new duties will begin Sept. 1. In conjunction with his work as choir director and organist at the church, Mr. Steckel will



EDWIN M. STECKEL.

be in charge of an important musical post as general director of music of the Scottish Rite Temple, Wheeling. In the latter capacity, Mr. Steckel will assume direction of the Shrine band, the Chanters, the Scottish Rite orchestra and the Masonic male chorus, and will act as lodge organist. The Scottish Rite Cathedral at Wheeling is the largest and most important Masonic center in West Virginia.

Mr. Steckel went to Huntington from the New England Conservatory, Boston. He built up a splendid chorus choir which gave seven standard cantatas this season, and organized the Kiwanis male chorus of twenty voices. This chorus departed June 18 in a special car for the Kiwanis international convention at Toronto. Mr. Steckel also directed the All-Huntington Chorus of 100 mixed voices, which gave this year a performance of "The Creation" to an audience of over 2,000. He has given numerous recitals in the church, which has a three-manual Steere organ, installed since he came, and built according to his specifications.

June 6 thirty members of his chorus choir gave Mr. Steckel a surprise party and presented him with a pair of gold cuff-links as a token of their appreciation of his efforts during the last three years. He also received a copy of a resolution passed by the music committee of the church respecting his departure and paying a tribute to him.

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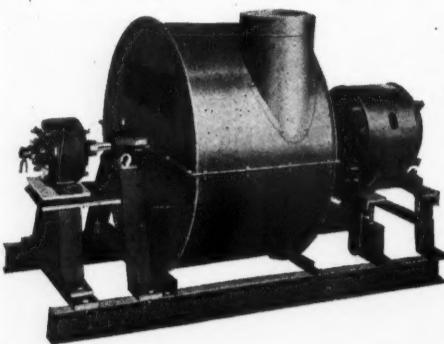
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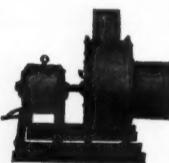
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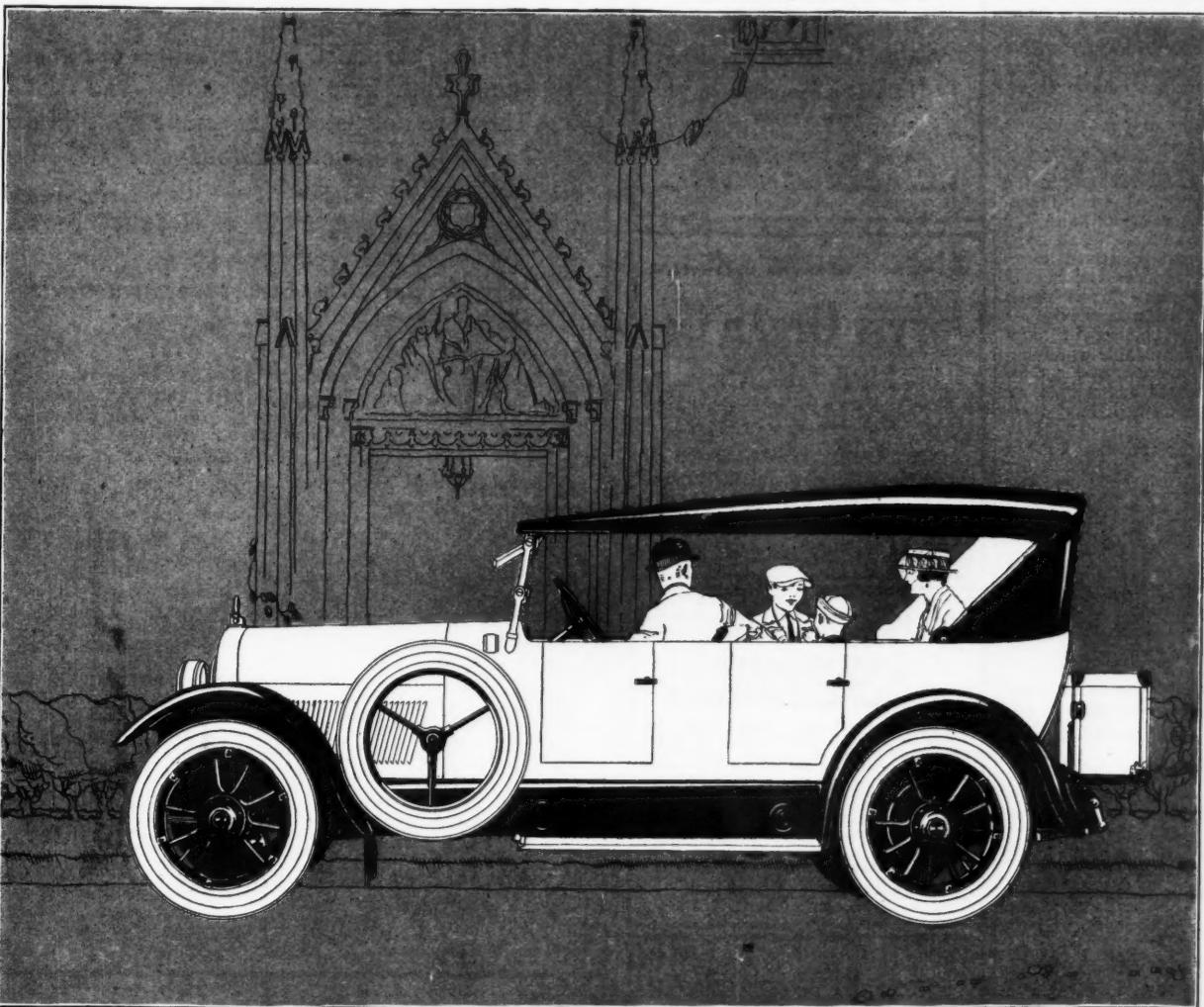
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NEW ORGANS FOR PRACTICE

Kimball Company Provides Modern Instruments for Students.

The American Conservatory of Music in Chicago has a new two-manual studio organ built by the W. W. Kimball Company to replace the old tubular-pneumatic instrument. This organ has proved so satisfactory that a duplicate already has been ordered. The two organs are copies of two others the Kimball Company installed in its rental practice studios. Besides these the Kimball Company has installed two larger instruments in the new studios this year. One is a three-manual two-chamber organ, and the other is a two-manual about as large as the three-manual, designed especially for theater students and having double touch, drums and traps. These instruments are used extensively for teaching. The convenience of modern organs with adjustable combinations and all conveniences of large instruments, and located centrally, is so great that they are all kept busy from 7 a. m. to 10 p. m.

Following is the scheme of the three-manual organ:

GREAT.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Wald Flöte, 4 ft.
Dulcet, 4 ft.
Twelfth (Dulciana), 2½ ft.
Fifteenth (Melodia), 2 ft.
SWELL.
Lieblich Gedekt, 16 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Flute d'Amour, 4 ft.
Flautino, 2 ft.
Horn, 8 ft.
Orchestral Oboe, 8 ft. (synthetic).
Tremolo.

CHOIR.

Contra Dulciana, 16 ft.
Melodia, 8 ft.
Dulciana, 8 ft.
Orchestral Flute, 4 ft.
Dulcet, 4 ft.
Piccolo, 2 ft.
Tremolo.

PEDAL.

Acoustic Bass, 32 ft.
Diapason, 16 ft.
Bourdon, 16 ft.
Flute, 8 ft.
Dolce, 8 ft.

The foregoing specification is derived from seven sets of pipes.

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John Ruskin wrote: "All works of quality must bear a price in proportion to the skill, time, expense and risk attending their invention and manufacture. Those things called dear are, when justly estimated, the cheapest. They are attended with much less profit to the artist than those things which everybody calls cheap. Beautiful forms and compositions are not made by chance, nor can they ever, in any material, be made at small expense."

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C H I C A G O

TO REPLACE BURNED ORGAN

Estey Three-Manual Duplicate of One Destroyed at Vinton, Iowa.

The Estey Organ Company is building for the Methodist Episcopal Church of Vinton, Iowa, a three-manual organ which is a duplicate of the one placed in that church last fall, opened with a recital by Chandler Goldthwaite in September, and destroyed by fire last March. The scheme of the new organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.

ECHO ORGAN.

(Playable from all keyboards.)
Muted Viol, 8 ft., 61 pipes.
Muted Celeste, 8 ft., 49 pipes.
Clarabella, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, twenty tubular bells.

PEDAL ORGAN.

Open Diapason, 16 ft., 30 pipes.
Bourdon, 16 ft., 30 pipes.
Lieblich Gedekt (12 notes from Swell Bourdon), 16 ft., 18 pipes.
Flute (18 notes from Open Diapason), 8 ft., 12 pipes.

Fred N. Hale, Chicago representative of the Estey Company, has also won a contract for an automatic solo reproducing organ to be installed in the residence of Alois M. Kransz, 5888 Ridge avenue, Chicago, and for two organs for the Logan Square Masonic Temple, being built at Albany avenue and Kedzie boulevard. The specifications for the last two organs were drawn by Walter Keller of the Sherwood Music School and organist of the Austin M. E. Church. The one for the large lodge hall is to be a two-manual and echo, consisting of twenty-three stops and chimes. The echo is to be playable from both manuals, and the chimes are to be duplexed, playable from either manual entirely independent of the echo speaking stops, in which chamber they are to be located. The organ for the smaller lodge hall is to be a two-manual and echo consisting of fifteen stops and chimes, having the same facilities as those noted above.

Bowman Sails to Study With Yon.

Edgar Bowman, organist and choir-master of St. Paul's church, Clinton and Carroll streets, Brooklyn, sailed for Europe on the liner Verdi June 17 to continue his concert repertoire and composition studies with Pietro Yon. Mr. Bowman was born at Canton, Ohio, in 1897, his early studies being with Frances Bolton Kortheuer, piano, and Edwin Arthur Kraft, organ, in Cleveland. Two years ago his work was continued under Rudolph Ganz and Pietro Yon in New York. During this time he has performed in recitals in New York, Brooklyn, Canton, Ashland and Mansfield, Ohio. The past season he was also piano interpreter with Havrah W. L. Hubbard in his operalogues. In Europe Mr. Bowman will appear in several recitals, including Rome, Milan and other important musical centers.

Mrs. Moline Plays Own Sonata.

Mrs. Lily Wadham Moline, Chicago organist and composer, made a very fine impression recently in a recital at Kimball Hall, when the composition class of Adolph Weidig appeared in a program of new compositions. Mrs. Moline was the only organ composer represented and played her sonata, heard for the first time in public, at the manuscript festival of the Illinois chapter, A. G. O., in the early spring. A number of prominent organists were present for the performance and remarked on the excellent playing of Mrs. Moline, as well as on the genuine merit of the sonata. Mrs. Moline has written several very interesting pieces and her suite, "Impressions of the Philippine Islands," made a decided hit, but the sonata is of a more serious type of composition. It is in three movements—fantasia, canon and toccata.

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BLOOMINGTON ILLINOIS

OPENING AT NORFOLK, VA.

John S. Gridley Plays Three-Manual Skinner in Ghent Methodist.

In the new edifice of Ghent Methodist Church, Norfolk, Va., a three-manual Skinner organ has been installed and John S. Gridley, the organist and choir director of the church, gave the dedicatory recital on April 25, playing this program: Sonata No. 1, in D minor, Guilmant; Prelude and Fugue in A minor, Bach; Spring Song, Macfarlane; "Homage a Bonnet," Howe; "Evening Bells and Cradle Song," Macfarlane; Second Serenade, G. W. Andrews; "Reve Angelique," Rubinstein-Lemare; "The Ride of the Valkyries," Wagner-Lemare.

This recital and the opening services were a notable event in the history of Norfolk and attracted large audiences.

Following is the scheme of the organ:

PEDAL ORGAN.

1. Diapason (extension from Diapason, 16 ft.), 32 ft.
2. Diapason, 16 ft., 44 pipes.
3. Bourdon, 16 ft., 61 pipes.
4. Still Gedeckt (from Swell Bourdon), 16 ft.
5. Octave (extension from Pedal Diapason), 8 ft.
6. Flute (extension from Pedal Bourdon), 8 ft.
7. Gedeckt (from Swell Bourdon), 8 ft.

GREAT ORGAN.

8. Bourdon (from Pedal), 16 ft.
9. Diapason, 8 ft., 61 pipes.
10. Gemshorn, 8 ft., 61 pipes.
11. Gross Flöte, 8 ft., 61 pipes.
12. Octave, 4 ft., 61 pipes.
13. Harmonic Flute, 4 ft., 61 pipes.
14. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

15. Bourdon, 16 ft., 73 pipes.
16. Diapason, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Aeoline, 8 ft., 73 pipes.
19. Vox Celeste, 8 ft., 73 pipes.
20. Gedeckt, 8 ft., 73 pipes.
21. Flauto Traverso, 4 ft., 73 pipes.
22. Flautino, 2 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Cornopean, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 73 pipes.
26. Chimes, 20 tubes (playable also on Great).
27. Tremolo.
28. CHOIR ORGAN.
29. Diapason, 8 ft., 73 pipes.
30. Dulciana, 8 ft., 73 pipes.
31. Melodia, 8 ft., 73 pipes.
32. Unda Maris, 8 ft., 73 pipes.
33. Flute d'Amour, 4 ft., 73 pipes.
34. Clarinet, 8 ft., 73 pipes.

ESTEY ORGAN FOR COLLEGE

Three-Manual to Stand in Fine Arts Building at Greenville, S. C.

The Estey Organ Company has sold to Greenville Woman's College, Greenville, S. C., a large three-manual organ. The instrument is to be divided and placed in three expression chambers at the sides of the stage in the new Fine Arts building. The action is to be electric and the console movable.

There will be no display of pipes and no case work, the fronts of the organ being grill work carrying out the interior motif of the building, which is after the manner of a Greek temple. The entire organ will be under swell control. A unique feature is the placing of the console on a "lift" whereby it may be used at the orchestra pit level or elevated to the stage level for recitals. One person can operate the lift with ease.

The organ and the building in which it is to stand will be the handsomest of any college south of the Ohio river, it is said, and the organ is the fifth Estey in a city of 25,000.

The Estey Company has also sold a two-manual organ to the Rose Hill Baptist Church, Columbus, Ga., that will have some special features for an organ of ordinary size.

Both of these sales were made by James Reynolds, Atlanta, in charge of the southern department of the company.

At the University of Tulsa, Tulsa, Okla., John Knowles Weaver, head of the organ department, presented a group of students in a recital Sunday afternoon, May 28, in the university auditorium, the program consisting of the following organ numbers: Sonata in C minor, No. 3 (Preludio and Adagio), Guilmant; Fantasie, "Faust," Gounod (Mrs. Franklin G. Dill); "Pastorale Religieuse," Kramer; Serenade, Moszkowski; Fantasie, Stainer (Miss J. Esther Bruner); Prologue and March from First Suite, Rogers; "Liebestraum" No. 3, Liszt (Miss Imogene Bierly).

Thomas Kelly of Detroit has been awarded the contract to build an organ for the large dance hall to be called the Oriole Terrace, which will be opened early in September.

NEWS NOTES FROM BOSTON.

BY S. HARRISON LOVEWELL.

Boston, Mass., June 21.—On the evening of June 15 pupils of Everett E. Truette gave the following excellent program on the large organ in Jordan Hall: Finale from Fourth Sonata, Guilmant; Two movements from Second Sonata, Mendelssohn; Berceuse, Guilmant; Fugue in G minor (the greater), Bach; Allegro Symphonique, from Suite in G minor, Truette; Piano Concerto in C minor, Beethoven (orchestral parts on the organ); First Movement of First Sonata, Borowski; First Movement of First Sonata, Guilmant; Prayer and Toccata from "Suite Gothique," Boellmann. The performers were Messrs. Masucci, Delano, Arnold, Frazee, Budden and Frank, and Mrs. Lillian G. Collins, Miss Hazel Cann and Miss Mildred M. Partridge.

A memorial to Warren Locke, class of 1889, was presented to Harvard University recently. The presentation address was made by the Rev. Francis G. Peabody, and the memorial was accepted in the name of the university by President Lowell. For many years Mr. Locke was the organist of the university, and organist and choirmaster at St. Paul's Cathedral.

Samuel Carr, who for nearly a generation was organist and choirmaster at the New Old South Church, died in Boston early in June. He was born in Charlestown, Nov. 18, 1848, the son of Samuel and Louise Trowbridge Carr. He was educated in the public schools and upon graduation became a clerk in the Shoe and Leather National Bank, of which his father was cashier. Later in life he became director in a number of business concerns and trustee of the Frederick L. Ames estate and the Ames Real Estate Trust. He was also a trustee of the Boston Public Library and of the New England Conservatory of Music. His musical education was received under the direction of Eugene Thayer, the famed Boston organist. Mr. Carr's last appearance as organist was on Easter Sunday, 1904, and at that time was sung his composition "Break O'er the Earth, Thou Glad Prophetic Morning." His funeral at the New Old South Church was largely attended. The music was under the direction of William C. Hammond of Holyoke and Henry Wry, organist and choirmaster.

TRUETTE CLUB AS GUESTS

Organization Entertained At Home of Mr. and Mrs. Truette.

Members of the Truette Organists' Club were the guests of Mr. and Mrs. Everett E. Truette at their home on Fisher Hill, Brookline, Mass., May 25.

The club held its annual business meeting, at which officers for the ensuing year were elected. Mr. Truette then gave the following delightful program on his beautiful organ, playing his own composition, which was so well received at his recent recital before the New England chapter of the American Guild of Organists: Barcarolle, Fourth Concerto, Bennett; "Song of the Crysanthemum," Bonnet; Cantabile, Seventh Sonata, Guilmant; "Marche Pontificale," Tombelle; Variations for piano and organ (Piano part by Mrs. Truette), Widor; Nuptial Suite (manuscript), Truette.

LARGE ORDERS FOR REUTER

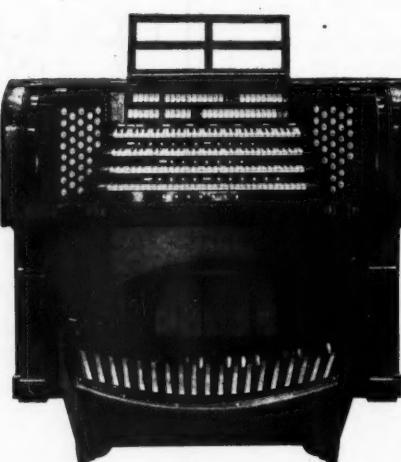
Three-Manual Organ for First Congregational Church, Emporia.

The Reuter Organ Company of Lawrence, Kan., has received a contract to build a three-manual organ of thirty-four stops for the First Congregational Church, Emporia, Kan. William Allen White, editor of the Emporia Gazette, is chairman of the purchasing committee. When completed in the fall the organ will be presided over by Daniel A. Hirscher, dean of music at the College of Emporia.

This is the third large contract closed by this company in the last ten days, the others being for Ivanhoe Masonic Temple, Kansas City, which will have an instrument with a self-player attached, and St. John's Catholic Church, St. Paul. The latter instrument will be the largest organ in any Catholic church in St. Paul except the cathedral.

Bert E. Williams, A. A. G. O., has left the Southern Theater at Columbus, Ohio, to accept the important post of organist of the State Theater at Jersey City, N. J., where he is to open the new four-manual Möller organ described in The Diapason recently.

Ernest L. Mehaffey of Iron Mountain, Mich., has accepted the position of organist and choirmaster at Trinity Church, Houghton, Mich., and began his work there June 15. He succeeds Mr. Austin, who has gone to New Orleans.



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We had the formal presentation recital and dedication last evening given by Mr. Carl Wiesemann of Dallas. We have also had all the organists of the city to give programs on the organ and everybody is enthusiastic with praise for it.

Cordially yours,
M. E. DODD, Pastor.

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Alfred Hollins

By ROLAND DIGGLE, Mus. Doc.

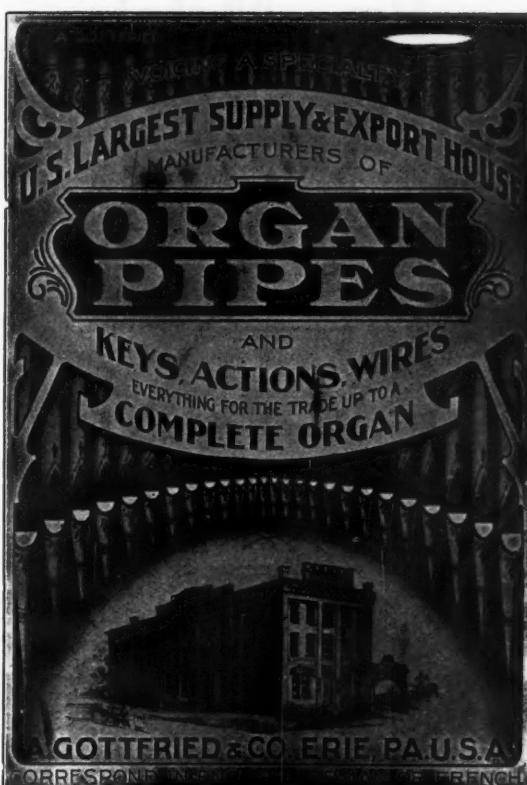
I do not think I should be far wrong in saying that perhaps the most popular and best-loved recitalist in the British Isles today is Alfred Hollins, the celebrated blind organist and composer of Edinburgh. We, in America, have been suffering from so severe a case of "Frenchitis" that we have forgotten that in England are four or five of the most brilliant organists living. Chief among these is Mr. Hollins. Those of us who heard him when he was in America some twenty years ago have not forgotten his splendid artistry and his wonderful improvisations. Perhaps the best picture of the man can be obtained from the following tribute to him written by his friend, the Rev. W. Fiddian Moulton:

"To those who know him, Alfred Hollins is one of the outstanding phenomena of the musical world. So artistically gifted, so sublimely courageous, so many-sided, he indeed merits the designation applied to him by W. T. Best—Alfred the Great; and when to these public manifestations of quality there is added the infinite grace of a humble, buoyant, unselfish, spiritual personality, you have a man of very big moral calibre, as well as an artist with dazzling gifts. Blindness came upon him so early that he may be said to have been born blind, and yet he has not only surmounted all technical difficulties, but has developed a special sense which is perfectly uncanny in its operation. He describes with accuracy and vividness the scenery of the countries he has passed through; when I was with him at a friend's house he was absorbingly anxious to 'see' some new incubators which his hostess had put up, and it was deeply interesting to watch him examine them, and he who has never seen the light of the sun has written that loveliest of morceaux, 'The Song of Sunshine.' The psalmist speaks of

idols which 'have eyes, but they see not.' This distinguished man has not eyes, but, lo! he sees!"

"On the organ seat this sense is amazingly manifest. Mr. Hollins never gives a recital upon an organ which he does not know, but that is only because by the time he has been at an organ for ten minutes he does know it. I have watched him play at the opening of a large organ fitted with 'transformers' and all the other devices for tone-grouping—sixteen in all—and he never stumbled over them, neither did he ignore them as many a player would have done when coming just for the day. But he availed himself of all the help they could give him, and never once forgot which was which. His wonderful manipulation of complicated instruments, his satisfying sense of tone-color, his remarkable gift of contrapuntal treatment, shown in his extemporized interlacing of themes—these and many other qualities would, under any conditions, have marked him as a genius, but, in his situation, they also witness to the wondrous scheme of compensation whereby the nerve force debarred from entering its normal channel is sent by God to reinforce the rest."

Of his compositions one need say little, for they are known wherever the organ is heard. Many of them have become standard works, notably the Overtures in C minor and C major, the Spring Song, Intermezzo in D flat and the charming Allegretto Grazioso. There are others that deserve a much wider hearing. Is there a finer piece of organ writing than the Theme, Variations and Fugue? It is worthy a place on any program. Then there are the Concert Rondo, Scherzo and Minuet, and for the church organist the delightful Morning Song, Andante in D, Pastorale, Epithalamium, etc. All these pieces are published by Novello & Co., who also have in the press a new Concert Overture in F minor. Those who have heard it speak of it in the highest terms and foresee for it an even greater popularity than was achieved by the one in C minor.

**CLARENCE EDDY**ORGAN RECITALS
ORGAN DEPARTMENT, CHICAGO MUSICAL COLLEGE

624 South Michigan Avenue, Chicago

Telephone: Sunnyside 6150

Residence: 3337 Wayne Avenue, Chicago

RECENT NEWSPAPER CRITICISMS:

Florida Times-Union, Jacksonville, Florida, Feb. 20, 1922: "Clarence Eddy, master organist, composer, idealist, was in the city yesterday and in the afternoon delighted a great throng at the Church of the Immaculate Conception playing a beautiful program, with the new and the old of organ music alternated—and always delightful. In addition to this feast, to which his many admirers in the city were prepared a new and most enjoyable feature of the afternoon recital was the introduction of Mrs. Grace Morel Eddy, an artist well known elsewhere although for the first time heard here. Mr. Eddy is a national institution; he has played in every town of importance in the United States, not once but many times, and each year seems to add to the brilliance of his touch, the thoughtful interpretation of the great composers, the understanding of every phase of grand organ possibilities. * * * Mrs. Eddy appeared twice during the afternoon and on each occasion won the admiration with her very beautiful contralto and her perfect artistry. * * * The coming of Mrs. Eddy with Clarence Eddy this season added much to the recital yesterday—we hope they both will come again and soon."

Daily Metropolis, Miami, Florida, Feb. 27, 1922: "A beautiful and spacious home fronting on Biscayne bay, enjoying the quiet of the Sabbath afternoon. A perfect Miami winter day, truly a "June" one. A wonderful organ, played by a great artist. Superb singing by his noted wife. * * * Mrs. Eddy was heard for the first time in this community, and her rich and colorful contralto gave much pleasure. She sings with much feeling and her interpretations were highly praised."

The Herald, Miami, Florida, Feb. 27, 1922: "Mr. Eddy ranks among the greatest organists of this country, and his reputation rests not only on his knowledge of music and of his chosen instrument but on the rare individuality of his interpretations of organ literature. * * * Mr. Eddy's wealth of imagination makes his programs a series of tone pictures vivid and compelling. Mrs. Eddy has a rich, deep voice and sang two delightful groups of songs which were enthusiastically received."

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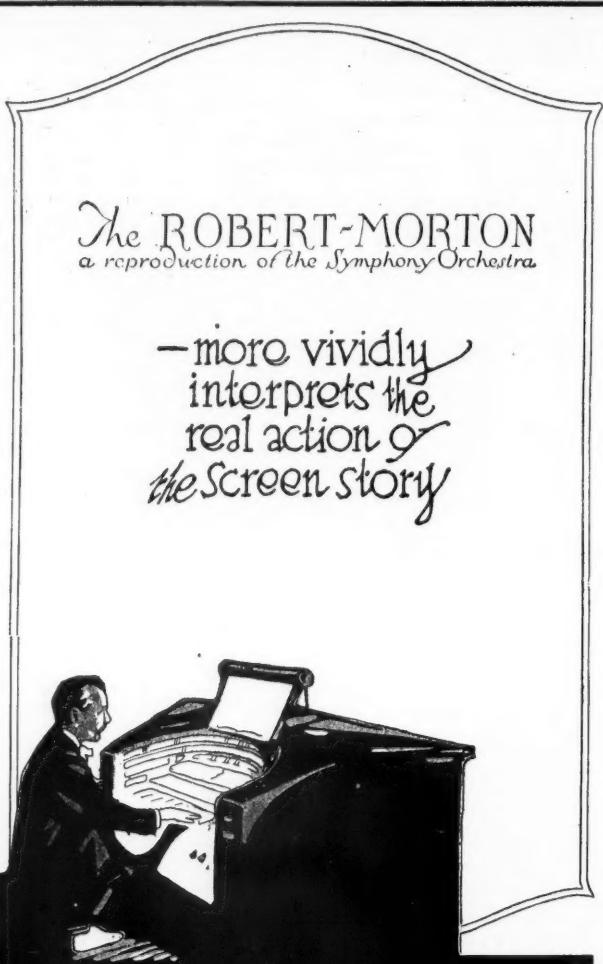
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